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MANGAJIN

No. 37

Fred Schodt

interviews

Fujiko

Fujio

(A)

**JAPANESE
BEER
Update**



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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jīn* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

MANGAJIN

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Publisher's Note

Back in *Mangajin* No. 8 we did a summary of all the computer assisted instruction products for learning Japanese. Even at that time (1991) there were 25 or so products available in the US. We're planning to do an update in issue No. 39, and it's frightening to think how many we'll find this time.

As I have mentioned before in this space, I was a reluctant participant in the computer revolution. I learned Japanese "the hard way," and I have to agree with Douglas Horn, who points out in his review of the Canon Wordtank (page 24 of this issue) that there is a lot of value in writing kanji, for example, out by hand. If nothing else, being able to write out a complicated looking kanji smoothly gives a certain sense of satisfaction.

On the other hand, computers seem very well-suited to some aspects of language learning such as pronunciation and readings of kanji. Repeating a word 20 or 30 times would be physically tiring, not to mention boring, for a live teacher, but the computer has nothing better to do—it will repeat as many times as you press the key or click the mouse. Sound quality on computers has been improved to the point that they represent a viable alternative to simple tape recordings, and CD-ROM technology opens a completely new dimension.

Along with our listing of available products, we would like to include some reactions from actual users. If you are using, or have used, a learning software product, please write or fax and tell us about your experiences.



Vaughan P. Simmons

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Basic Japanese

While I always read *Mangajin* cover to cover—because it's all worth reading—I'm especially pleased with your selection of the word *mono* in Basic Japanese. In the future please feature some difficult words, like *yō* and *saseru*, and the trio *morau*, *kureru* and *ageru*.

IVER TORIKIAN
Osaka

We always welcome suggestions for Basic Japanese topics.

Hiragana Times

I am a regular subscriber to *Mangajin*, and I also receive the *Nihongo Journal* through your office. I'm wondering if you might be aware of another similar publication called *Hiragana Times*, published by Y.A.C. Planning Inc. in Shinjuku. It would be terrific if you could start handling subscriptions for it as you do for the *Nihongo Journal*, because I often have trouble finding it in local stores.

RAY KANEYAMA
Honolulu, HI

We have contacted the publishers of *Hiragana Times* in Japan and have made arrangements to offer single copies. Check our catalog section (US edition only) in the next issue.

Tastefully done

Recently I purchased an issue of *Mangajin* at the Village Green Bookstore in Buffalo. Reading an issue after having moved back to the US after 17 years of life in Japan, I was struck with the obvious diligence and good taste that went into *Mangajin*'s editing. The con-

tents were such that I had no second thoughts about recommending the magazine to my teenage daughters, whom I am very careful to protect from society's negative attitudes. With such care, *Mangajin* will certainly gain a readership among those who have a genuine interest in Japanese culture and society, and will play an important role in introducing North Americans to "the real Japan" by carefully explaining the "honne" that is expressed in such a popular Japanese medium.

FREDERICK S. HARRIMAN
Buffalo, NY

We like to say that *Mangajin* provides a peek behind the cultural curtain that obscures so much of the Westerner's view of Japan. It shows how the Japanese portray themselves in their own pop media.

In the first few issues of *Mangajin* we were especially cautious in our selection of material, partly in an attempt to overcome the negative image of manga as nothing but sex and violence. Now, after more than thirty issues, we try to keep in mind both the average age of our readers (36) and the fact that *Mangajin* is used in many schools around the country. The challenge is to widen our horizons somewhat while still maintaining a balance between the needs of various readers.

The negi issue

Please permit me to further belabor the complex *negi* issue that you obviously spent a considerable amount of time belaboring for *Mangajin* No. 34.

Let me point out that my Random House Dictionary defines scallion as: "any onion that does not form a large bulb; green onion."

This tells me that the Japanese *negi* can indeed be considered a type of scallion or green onion, even though the varieties of onions and other vegetables that appear on the grocer's shelves are obviously different. Even though the Japanese varieties of pear and eggplant are considerably different from their European cousins, we do still use the words pear and eggplant to describe them.

ALAN SEGRIST
Pleasant Hill, CA



Department store slip-up

I was shopping for some slips and camisoles at a department store in Nagoya. A salesperson asked if she could help me, and I told her I couldn't find my size. She asked "*Basuto ikutsu desu ka.*" I was baffled—why should she ask that? I thought my chest must have looked funny with the frumpy shirt I was wearing. "*Futatsu*" ("two"), I answered a little hesitantly. "*Eh... ano basuto wa nan sanchi desu ka.*" ("What is your bust measurement?") I was terribly embarrassed—she wanted to know my bust measurement, not how many breasts I have.

CATHY T. TANAKA
Los Angeles

The hazards of tea

I have been studying tea ceremony in Japan. During a tea ceremony, before entering the tearoom, the host may bow and say "*Ippuku sashiagemasu.*" meaning "Allow me to offer you a cup of tea." One day in practice a struggling student bowed politely at the door and with a big smile greeted his guests with "*Seppuku sashiagemasu.*" which sounds like "Allow me to offer you my ritual suicide." Needless to say the teacher was in hysterics.

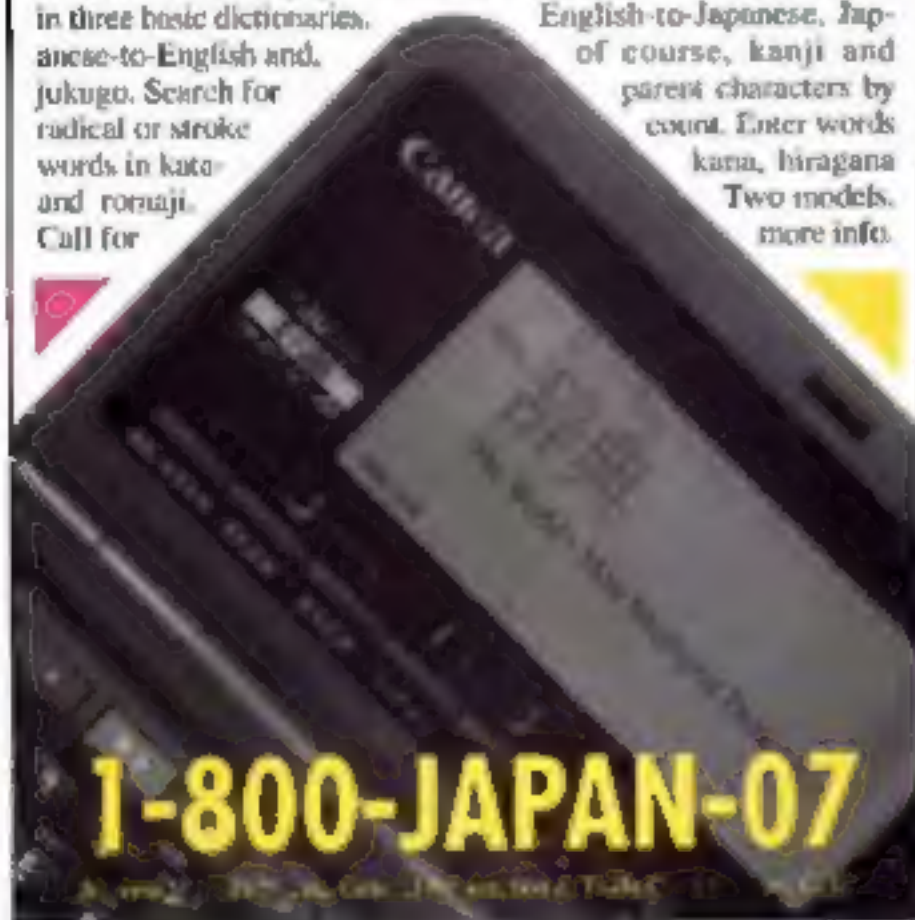
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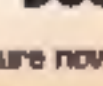
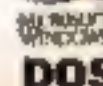
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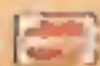
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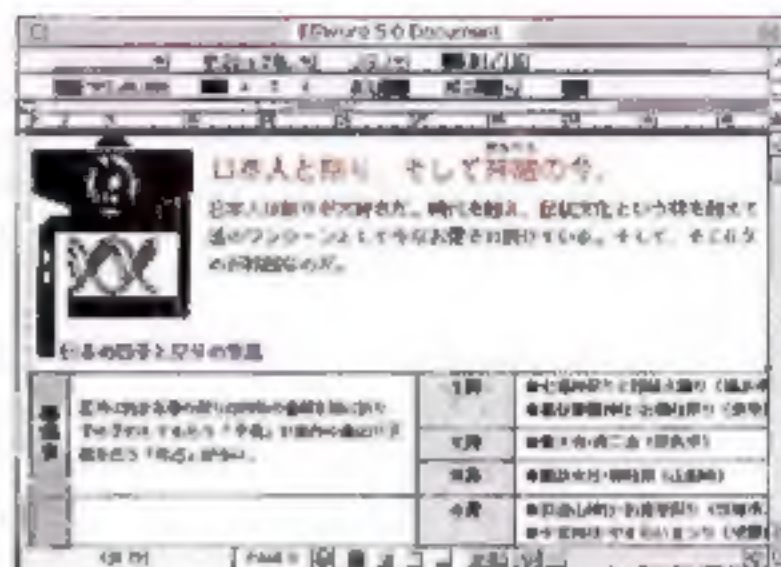
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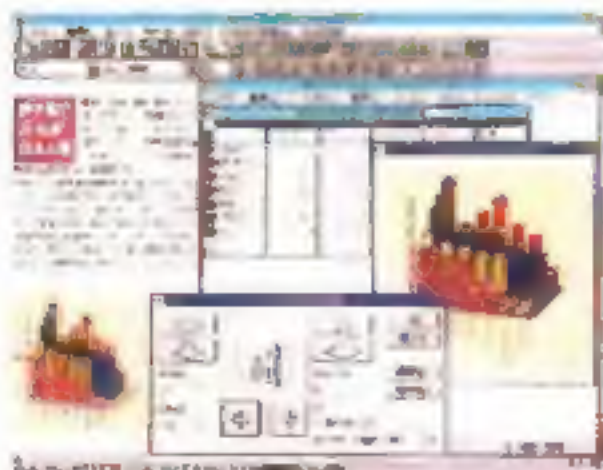
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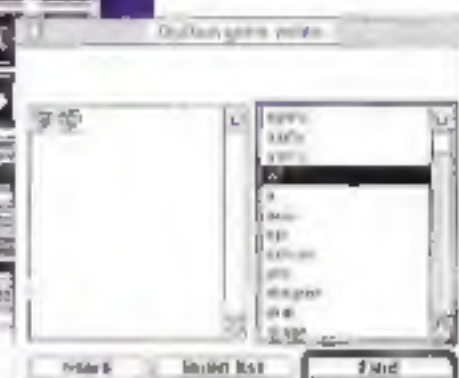
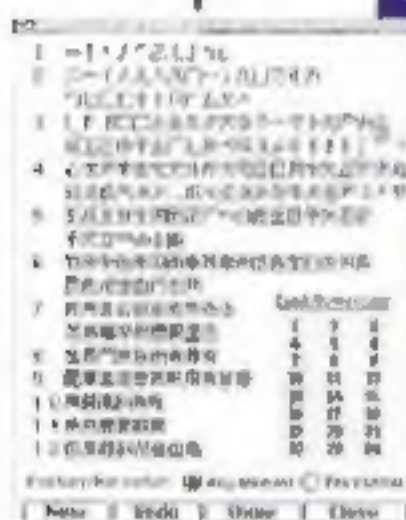
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The new Kaminomoto

Like *Ajinomoto*, *Kaminomoto* is the name of a single product that became the name of the entire company. There is now a variety of *Kaminomoto* products, including shampoos and tonics, most with indications such as 養毛剤 (yōmōzai, "hair nourishing tonic"), or 育毛剤 (ikumōzai, "hair 'cultivating' tonic").

The flagship product, *Kaminomoto A* (発毛促進剤, "hair growth promotion tonic"), recently underwent a packaging facelift. The name, written in brushstroke-style kanji on the old label, is written in English on the new label, perhaps an attempt to keep up with the newer brands of men's haircare products, many of which use English and/or katakana on the label.



The old Kaminomoto

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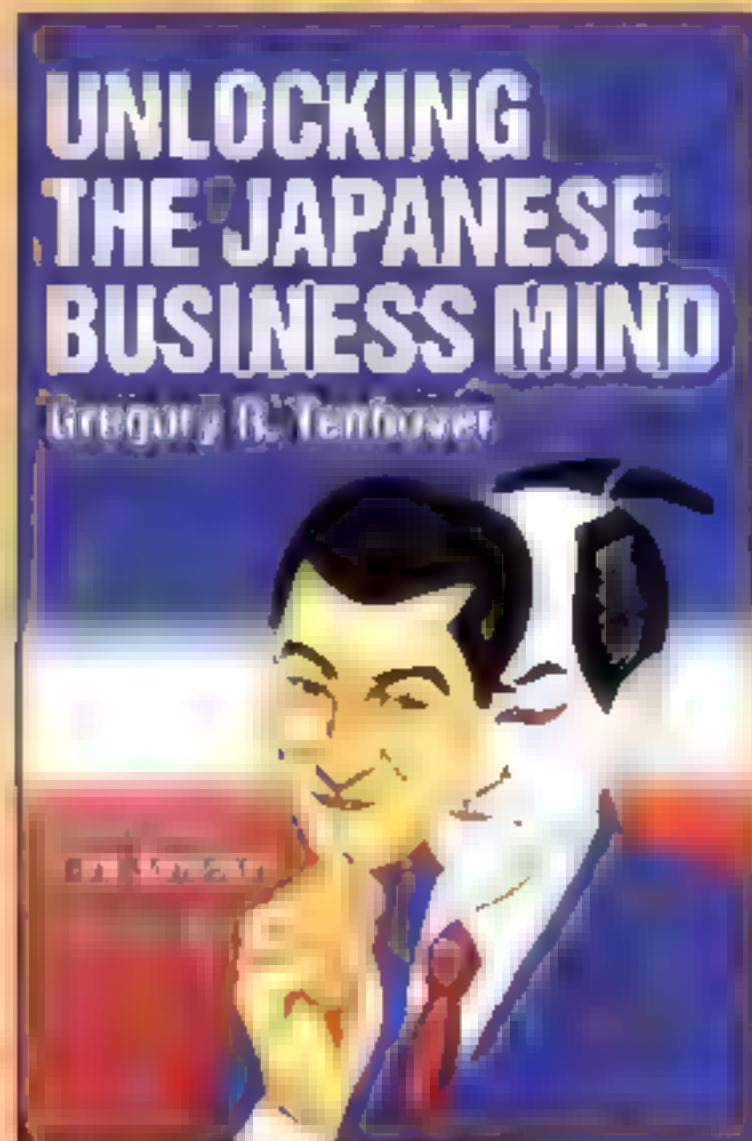
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Keeping track of who's getting along with whom in the world of Japanese politics is like keeping track of lovers in a soap opera. Lacking a majority in the Diet, the coalition led by Prime Minister Hata of the Japan Renewal Party (*Shinseitō*) is in trouble, but is split over whether or not to make amends with the Socialist party in order to regain the support it needs. Ozawa Ichiro, the powerful and outspoken LDP turned *Shinseitō* man, has another idea: break up the LDP by recruiting Watanabe Michio, an influential LDP politician who has become increasingly disenchanted with his party, to the ruling coalition. Watanabe is tempted, which has infuriated Kōno Yōhei, the LDP president. Kōno recently called for a vote of no confidence in Hata's Cabinet.

This June 15 cartoon plays on the expression *ho-ho renga* (保・保連合) being used to describe the conservative coalition that Ozawa (seated on the left) and Watanabe (on the right) would form if they were to join forces. *Ho* (保) stands for *hoshū* (保守 "conservative"). Here the two



conservatives (保・保 *ho-ho*) are sitting cheek to cheek, or *hoppe* ("cheek") to *hoppe*—while Kōno stands waving his fists like a cuckolded husband behind them.

Caption: なにっ 保・保 連合? 許さ〜ん!
nan' ho ho renga yurusan!
 What conservative-conservative coalition? Won't allow it!
 What?! A conservative coalition? I won't allow it!

Bubble: 保っへと保っぺ くっつけて
Hoppe to hoppe kutsukete
 Cheek and cheek join/attach not together
 Cheek to cheek.

Ozawa's Tie: 新生
Shinsei
 New life
 (Japan) Renewal (Party)

Kōno's Tie and Watanabe's Dress: 自
Ji
 Free
 Liberal (Democratic Party)

(Artist) 外 すなお
Hara Sunao (Name of the artist)—a "pen" name

- the small *for* (っ) in *nan'* shows that the word is cut off sharply.
- crusade* extended to *crusade* in this case for emphasis, is a contraction of *crusade*, the negative form of *crusade* ("for protestation").
- hoppe* (っ) is a colloquial word for "cheek" (*hō*, written 頬, is the standard term). While *hoppe* is generally written in kana, the *ho* part here is written with the kanji for "conservative" (保) in order to make the pun.
- kutsukete* is a continuing form of the verb *kutsukeru* ("join put together"), an emphatic, colloquial version of the verb *tsukeru*.
- shinsei* (新生) stands for *Shinseitō* (新進党), the Japan Renewal Party. *Ji* (自) stands for *Jimmintō* (自由民主党), the Liberal Democratic Party (LDP).

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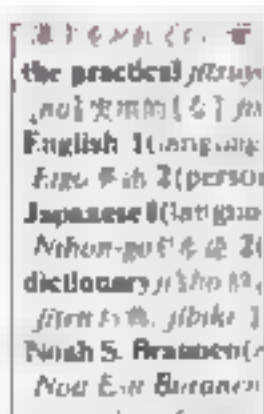


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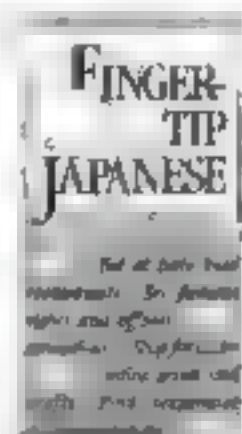
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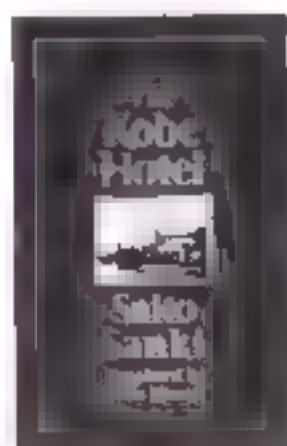
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BEER Update



What's Brewing In Japan

by Bryan Harrell

The four major Japanese breweries—Kirin, Asahi, Sapporo and Suntory—produce an impressive array of beers, brewing up regional and seasonal varieties and coming out with annual new releases in addition to their regular product lines. Yet this assortment of brands belies a disappointing uniformity of taste. Due in part to the fact that the four companies form an oligopoly, not only are packaging and pricing surprisingly uniform, the beer itself is pretty much the same: brisk medium-bodied lager with moderate bitterness.

Recent developments, however, indicate that a revolution may be brewing in the Japanese beer industry. First, lower-priced imported beer has been making its way into the country and onto the shelves of a newly emerging breed of discount *sakaya* (酒場), shops selling the entire range of alcoholic beverages, including *sake* and whiskey as well as beer. Major brewers, sensing the tide of change, have joined in, and are now bringing in imports under both the original brands and their own labels.

Second, Japanese consumers are beginning to show interest in different kinds of beer, in addition to those that the major domestic brewers have been offering. This increased sophistication can be detected not only in the strong response to "trend" beers such as Corona in bottles and Cave Creek Chili Beer, but also in the increasing appearance of more esoteric brews such as traditional style Belgian ales, which are still hard to find outside of Belgium.

Third, and perhaps most significant, is the foreseeable advent of microbrewing in Japan. While microbreweries have been popping up all over the U.S., they have been conspicuously absent in Japan, for one very good reason: a liquor tax reform law enacted in 1940 which stipulated that a brewery could be granted a license to operate only if yearly production quantity was at least 10,000 *koku* (石), equivalent to 1.8 million liters. After World War II, the metric system was adopted, and a revision of the law rounded this out to an even two million liters.

There are a few different theories as to why this law was enacted, however, there is no doubt that it benefited both the

government, by simplifying tax collection, and the brewers (which at the time numbered all of two), by keeping out competition. Obviously, neither Kirin nor Dai Nihon Biru (which split after the war to eventually become Asahi and Sapporo) had any difficulty meeting this limit. Even today, a yearly production capacity of two million liters is very small for a Japanese brewing operation. There are thirty-seven breweries now operating in Japan, and not including the rather small Orion brewery on the island of Okinawa, they have an average yearly production of 200 million liters each. Thus it is not surprising that the two million liter limit went unquestioned for over fifty years.

Now, with the domestic beer industry facing a more sophisticated consumer and pressure from foreign imports, the officials have apparently realized that it is time for a change in the law. In April of 1994, the two million liter minimum was reduced to 60,000 liters, bringing the requirement in line with that of *sake*, and enabling the production of *ji-biru* (地ビール, literally "local beer") in small quantities by local brewing operations.

Indeed, the term *ji-biru* seems to be on practically everyone's lips in Japan these days. Long familiar with *ji-zake* (地酒), the sometimes rare and elusive varieties of *nihonshu* (日本酒) made by small, rural producers using traditional ingredients and methods, Japanese are now looking forward to similar hand-crafted treats from the world of barley and hops.

Due to a number of factors, however, drinkers shouldn't hold their breath for their first taste of locally produced amber ale or stout. First of all, while the 60,000 liter/year limit does make it possible for the microbrewery entrepreneur to take a shot at success, it will be challenging for all but the largest brewpub operations to turn a profit. More significantly, even if an applicant "qualifies" for a brewery license by meeting the new lower limit, there is still no guarantee that the license will be granted. That, of course, will be up to the bureaucrats, and if those in brewery licensing are like those in any other

(continued on page 18)

*impressive array = ずいぶん *zurui to sorotto* • belie = 隠す *akumu* • oligopoly = 寡占 *kaosen* • brisk = 爽快 *happyō no* • can be detected = 検出 *mitsukerareru* • advent = 出現 *shutsugen/kyōgen* • microbrewing = 地ビール *chibiru* • pop up = 急に起こる *kiyowareru* • round out = 概数化する *gaishū sara* • elusive = 見つけない *mitsukenui* • take a shot = 試みる *shikumareru*

Recent Developments

Asahi



"beer," now used only occasionally in compounds such as this one

Nama Itchō (生 丁) is a new beer from Asahi sold only in the Kansai region. When ordering a mug of draft beer at a beer hall, the waiter or waitress invariably calls out "nama itchō!" to the person at the tap to indicate "one (portion/serving) of draft." The beer hall image of this product is further bolstered by the expression *biya hōru shutate* (ビヤホール仕立て, "beer hall preparation/beer hall style") on the label. *Biya* (*biya*) is an old-style (more German-sounding) pronunciation of

Kirin

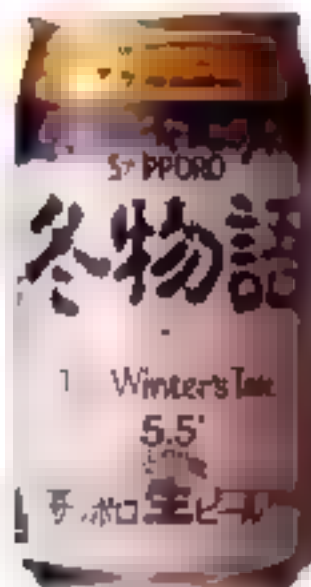
Kirin Ice Beer (キリンアイスビール) is, obviously, an "ice beer," like those now so popular throughout North America. Yet this beer is no copy of an American ice beer; it's actually brewed in the U. S. by Anheuser-Busch (makers of Budweiser) especially for Kirin. The expression *aisu seihō* (アイス製法) on the can means "ice production

[brewing] method."



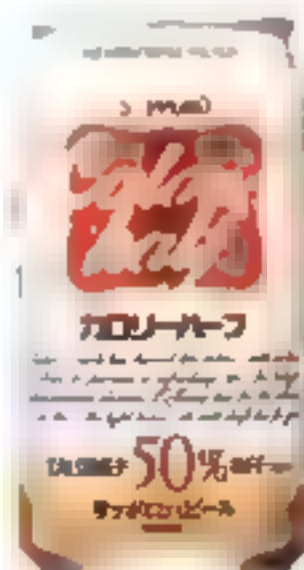
Kirin Shout (キリンシャウト) was introduced this spring as a beer that really slakes a thirst. Featuring a higher level of carbonation, this beer give your throat a good, strong spritzing on the way down. Perhaps the effect is strong enough to make you shout? *Tansan takome* (*nappa*) *biru* (高炭酸の生ビール) means "high carbonation [unpasteurized] beer."

Sapporo

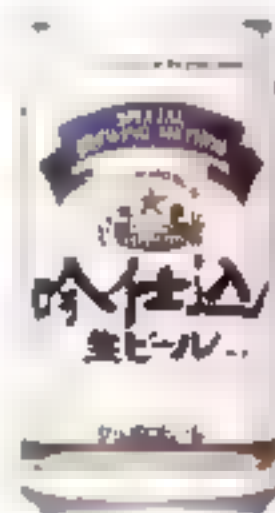


Fuyumonogatari (冬物語) is a long-selling Sapporo product named after the title of the Japanese translation of "A Winter's Tale" by Shakespeare. *Tōki genter jōshi* (冬季限定醸造) means "winter season limited brewing." However, don't expect a heavy beer in the style of the European Christmas beers; the winter imagery here is mostly just that.

New this year is *Calorie Half* (カロリー・ハーフ), which is actually a much tastier beer than it sounds. This all-malt beer is lightly brewed with a strongly flavored malt, allowing maximum flavor with a minimum of calories. The part of the label that reads "CALORIE 約 50% OFF" (比 比) means that this beer has "about" (約, *yaku*) 50% fewer calories "in comparison with" (比, *hi*) other beers put out by "the same company" (当社, *dōsha*).



Ginjikomi (吟仕込), the name of a beer Sapporo introduced some years ago, is actually an expression adapted from sake brewing. *Ginjōshu* (吟醸酒) is a style of sake made from rice in which much of the outer portion has been milled away to leave just the pure starchy center. This beer is made in a similar way in that the outer husk of the malted barley is removed, and only the starchy center used to achieve a clean, smooth taste. *Gin* conveys the meaning of "thorough/metickous," and *shikomi* (which changes to *jukomi* in the compound) means "preparation" or "method of production."



• mug = ショッキ *shokki* • tap = 樽口 *tsukanuchi* • features, see • budweiser = ビューヒューザー • slake thirst = 喉を潤す *nodon o urawasu* • featuring 特約 *tokuyoku* • carbonation = 炭酸 *tan-san* • spritzing = 吹き出す *fukidasu* • allowing 許す *yasuru* • milled = 磨く *moshite* • made by center = 中心 *chūshin* • husk = 殻 *kara*

More Sapporo

Two recent additions to the Sapporo line are *Kuradashi Nama Biru* (蔵出し生ビール) and *Baisen Nama Biru* (焙煎生ビール).

Kuradashi means "taken out from the storehouse," giving the impression that this beer is taken straight from the aging barrels.



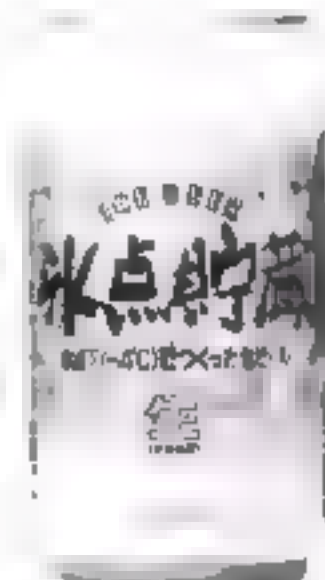
Baisen (焙煎) is a word coined specifically for this product, but its meaning



is clear enough. The character 焙 (*bai*) means "heat" and 煎 (*sen*) means "roasted", hence, 焙煎 means something along the lines of "specially deep roasted."

Suntory

Hyoten Chozō (氷点貯蔵) was introduced some time before the "ice beer" craze heated up in the U.S. and subsequently spread to Japan. Although it is produced in a similar manner to the newer crop of ice beers, its taste is closer to a conventional lager beer, i.e. richer and more bitter. *Hyoten* means "freezing point" while *chozō* means "storage" or "preservation," although in this case, *chozō* should be thought of as "aging" or "cellaring." The explanation 氷点(-4℃)でつくった生ビール (*hyotenka (-4°C) de tsukutta nama biru*) under the product name means "unpasteurized beer made below the freezing point [at] -4 degrees Celsius."



Local Beer?

In response to increasing consumer demand for more variety in beer, the four major breweries have introduced a number of regional beers with limited distribution. Most of these so-called regional beers are the same medium-bodied lager—with regionally-specific names and labels.

Asahi

In general, the Japanese don't refer nostalgically to Tokyo as a special region or *furusato* (故郷, "hometown") the way they do other cities and towns, but Asahi has made sure that the city has its own beer, *Edomae* (江戸前). *Edo* is the former name of Tokyo, and *edomae*, literally "in front of Edo," means "Tokyo style." (The word was first used in reference to sushi made from fish caught right in front of Edo, that was therefore

extremely fresh.) The explanation *Tokyo kōjō gentei jōzō* (東京工場限定醸造, "Tokyo brewery limited brewing") refers to the fact that the beer is made only in Asahi's Tokyo brewery.

An interesting variation of this product is *Edomae Natsu Matsuri* (江戸前夏祭, "Tokyo-style summer festival"). The same beer in a smaller can with a different label, it is to be sold only at festivals in Tokyo this summer.



* coined = (造り) が 新 = された (*gokū ga shinhō sareta*) • craze = 熱狂/大流行 (*netsukōdaikō*) • heated up = 熱する (*getsumu*) • ice beer = craze heated up = アイストビール (アイ) がつく/アイスビールが流行する (*maibara-netan ni fu go tsukushisabara ga shirowaku suru*) • crop = (出) 産 (イ) 物 (*itai shōku-ku*) *seichūgun* • rich = 味が濃い (*aji ga koi*) • regionally-specific = 地域限定/地域に合わせた (*chōki heiai nashūka ni awasete*)



Suntory

From Suntory comes a beer called *Sento Bakushu* (千都麦酒). *Sento*, literally "thousand capitals," refers to Kyoto, the former capital *Bakushu*, written with kanji that literally mean "barley liquor/wine" (麦酒) is an old term for "beer" that still appears frequently on labels. Sold only in Kyoto, this beer is being produced to commemorate the 1200th anniversary of the founding of the ancient capital.

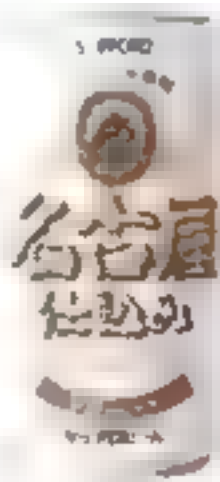
Sapporo

Sapporo Breweries, based in Sapporo, the capital of Hokkaido, has long been brewing

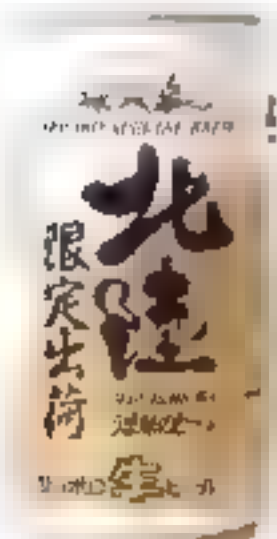
limited edition Hokkaido beers. Recently, the company launched

Nagoya-jikomi (名古屋仕込み, "Nagoya preparation/style") in the Chûhû region surrounding Nagoya. The label proudly proclaims *Nagoya kôji kinsei* (名古屋工場醸製), meaning "carefully produced in the Nagoya factory." Indeed, this beer is

said to be specially brewed to suit the regional foods and style of cooking.



There is no Sapporo brewery in the Hokuriku region, comprising Fukui, Ishikawa, and Toyama prefectures on the Japan Sea, but that doesn't mean the region can't have its own beer. *Hokuriku Gensei Shukka* (北陸限定出荷, "Hokuriku Limited Shipment") is made in Sapporo's Nagoya factory for sole distribution in the tri-prefectural area.



• literally = , 麦とおり (い) jigokuri (酒) • commemorate = 記念する
kajicu suru • launch = (出) 産 (品) (を) 出 (す) (to) shi okuridatsu



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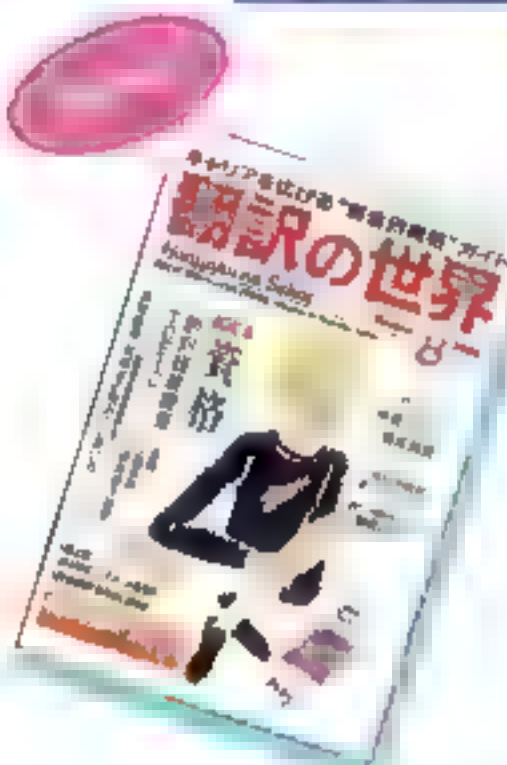
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(continued from page 141)

Japanese bureaucracy... well, you know the story.

So far, the only developments on the local brewery scene are proposals by a number of rural town councils for quasi-public funded breweries intended to draw tourists, with the ultimate hope of luring new investment into the area. Reportedly, a few small sake producers, faced with declining interest in their products among the postwar generation, are looking into brewing with barley and hops instead of rice and koji.

In either case, any small independent brewers starting up are likely to play it safe and brew light lagers closely resembling the mass-produced suds, relying on the appeal of the location, a clever name and label, and perhaps a trumped-up reputation of the local water, although most of it in Japan is too soft for anything but light lager.

In the meantime, a couple of enterprising Americans, gambling that Japanese drinkers will turn on to small-production craft beers in a big way, have already planned products designed specifically for marketing in Japan.

Young entrepreneur Scott Moskowitz is a Miami native who last year was responsible for introducing Cave Creek Club Beer to Japan. This year, he's decided to produce a beer especially for the Japanese market, one that is bound to win the favor of Japanese drinkers since it has been brewed to taste like a cross between Kirin Lager and Sapporo Black Label, two of the most popular beers in Japan.

Intending the beer's name and advertising imagery to celebrate the spirit of friendship between the U.S. and Japan, Moskowitz had chosen to call his beer "John Manjuro" after the famous 19th century castaway who was rescued at sea by a U.S. ship and taken to America. However, it turns out that a Japanese company already has claim to the John Manjuro name, and as of this writing, Moskowitz hasn't come up with a new one.

While Moskowitz has slated his beer for national release, Phred Kaufman of Sapporo will be limiting sales of his three new beers to the island of Hokkaido. The beers are intended to celebrate the sister city relationships between Portland and Sapporo, and Newport, Oregon and Monbetsu, Hokkaido.

All three beers are named after fabled Hokkaido wildlife, and feature both Japanese and English names. *Tanchozuru Bukushu* (丹頂鶴麦酒), White Crane Bitter Beer, is an English-style bitter. *Kitu Katsune Reddo Bukushu* (北狐レッド麦酒), North Fox Red Beer, is an English-style amber ale with a bewitching reddish tinge. *Higuma Koi Bukushu* (ひぐま濃い麦酒), Brown Bear Black Beer, is a *koi* (濃い, "strong/rich") English-style oatmeal stout. All come in beautifully painted bottles, and are labeled as *Ezo bukushu*, with *Ezo* (蝦夷) the old name for Hokkaido, and *bukushu* (麦酒) an old expression for beer that still appears on labels.

Kaufman's beers are brewed by Rogue Ales, a leading West Coast microbrewer based in Newport, Oregon with a reputation for producing some of the finest beers in America. In Sapporo, Kaufman is the proprietor of *Mugishu-tei* (麦酒亭), one of the best specialty beer bars in Japan.

Another source of American-made *ji-bira* is restaurateur Iwamoto Mituo, the owner of a chain of Chinese restaurants in the Tokyo/Yokohama area as well as the Cafe Pacifico in San Francisco, which features a small brewing operation on the premises. The first Japanese person to operate a micro-brewery in the U.S., Iwamoto directly imports the beer he produces there for sale at his restaurants in Japan. Current offerings include a Pale Ale and an Amber Ale, with Stout and other types planned for the future.

Iwamoto has already begun operating a small-scale brewing setup in one

(continued on page 44)

* quasi-public funded = 準公共的な *quasi ōchi-na* • ultimate hope = 最終目的 *saishū mokuteki*
 • lure = 誘い込む *sason yomaru* • lager = ラーガー *r-pā bāru* • suds = (ビール) の 泡
 (*tsukaga*) *bira* • trumped-up = 虚偽の *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga* *tsukaga*
senden sarete • castaway = 漂流者 *kyōryū yōsha* • slaw = 酢漬物 *yōsei waru* • fabled = 伝説的な
denwa tsuki no • bewitching = 妖惑的な *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa* *kyōwa*
 • proprietor = 店主 *chūshū* • respiration = 呼吸 *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku* *kyōkoku*

Beer Terminology

Mangajin is, after all, a journal of Japanese language learning and we would be doing our readers a disservice if we didn't introduce at least a little beer terminology. We'll start with the basics and move on to include some more advanced vocabulary as well.

Beer Ordering Terms

biru kudasai (ビール下さい) "Beer, please" ⇨ This is the standard way to order beer. It is usually not necessary to specify which brand, since most establishments will carry only one. *Onegaishimasu* (more formal/polite) or *chodai* (more informal) can be substituted for *kudasai*.

ōbin/chūbin/kobin (大瓶/中瓶/小瓶) "Large/medium/small bottle" ⇨ Japanese beer bottles come in three sizes, all of which are larger than the average

American beer bottle. This is because, unlike in the U.S., where each person gets his or her own bottle, the bottles are shared by the entire drinking party. So to order for a party of six, one might say, *Ōbin futatsu kudasai* ("Two large bottles, please").

Nama vs. "draft"

Perhaps the most commonly mistaken translation of a Japanese beer expression is the use of "draft beer" for *nama biru* (生ビール). *Nama* basically means "raw and uncooked," and *nama biru* is just that. This means the beer is not pasteurized, a common practice for bottled beer to achieve a longer shelf life. Beer shipped in barrels to be served in drinking establishments is left fresh—i.e., *nama*—and not pasteurized, since turnover is rapid. Thus, the

fresher-tasting beer served in large beer halls and other places won the distinction of being *nama*.

In the 1960s, however, new microfiltration techniques supplanted pasteurization as a means of preserving the flavor of beer by removing bacteria and such that would cause the beer to lose its flavor sooner. Beer bottled after microfiltration had the same long shelf life as pasteurized "lager" beer, but since no heat was applied, it was called *nama* like its barreled brethren. Among bottled beers, which in Japan are virtually all lagers, the traditional pasteurized products retained the "lager" appellation, while the new microfiltered lagers earned the *nama* distinction.

Even today, brewers refer to their pasteurized beers (which are still pro-

(continued on page 44)

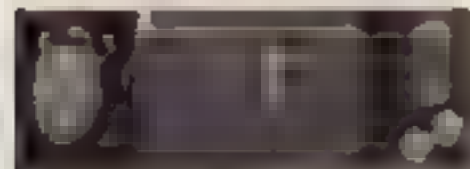
• pasteurized = 殺菌処理した *seisan shori shita* • microfiltration = 微小物 (微小物) を取り除く *hishōbutsu (hishōbutsu) toroku* • supplant = 代る *kaeru* • in other words *itaika doho*

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Mysteries set in Japan

Light reading from James Melville

reviewed by Karen Sandness

It's not just Agatha Christie any more. The field of mystery writing has expanded so rapidly that authors are now specializing in novels set in ancient Rome, Tang Dynasty China, medieval England, the Orthodox Jewish communities of Los Angeles and New York, the Navaho country of the American Southwest, and the African-American neighborhoods of Los Angeles in the 1950s, to name just a few. *Mangajin* readers who happen to be mystery fans but lack the linguistic skills to read Japanese detective novels in the original may wish to indulge their twin addictions to whodunits and Japanese culture by reading the works of James Melville, who lived in Japan for eleven years as an employee of the British Council.

His main sleuth is Superintendent Jetsuo Otani of the Hyogo Prefectural Police, headquartered in Kobe. Otani is not especially comfortable with the many *gaijin* ("foreigners") who live in and pass through the city, so when he has to interact with them, he turns to Senior Investigating Officer Jiro Kunura, who has lived abroad, speaks English and French, and spends his off hours pursuing foreign women. When dealing with the *yakuza* (Japanese gangsters), Otani calls upon Hachiro "Ninja" Noguchi, who has spent much of his career undercover and is actually more at ease among the lowlifes than many of his colleagues. The other characters who appear in all thirteen books are Otani's wife Harue and their married daughter Akiko.

Aside from the most recent book, *The Body Wore Brocade*, the plots all involve *gaijin* in some way. The first book, *The Wages of Zen*, centers on the murder of a less-than-reputable Buddhist priest

who runs a retreat center for foreigners. The events of *The Chrysanthemum Chain* get going when a murdered Englishman is discovered to have kept a most interesting collection of business cards. In *The Reluctant Ronin*, Otani's son-in-law has an affair with a Dutch woman, who later turns up dead in the burned-out ruins of a yakuza office. Otani writes *A Haiku for Harue* while on assignment investigating the death of a Mormon missionary.

The plots are interesting in themselves, and Melville keeps them moving. The biggest attraction for the old Japan hand, however, is the chance to revisit Japan vicariously, because Melville is especially good at weaving descriptions of everyday life seamlessly into his narratives. In the various books, we get taken for rides on the subway, the Shinkansen bullet train, and the Inland Sea ferry; and on strolls through underground shopping arcades, to a tea ceremony demonstration, to a shrine festival, to a *barakamon* neighborhood, to a *gesha* house, to a *yakuza* funeral, and to watch cormorant fishing in Gifu. Readers not so familiar with Japanese culture can learn about arranged marriages, the custom of adopting sons-in-law, how to take a proper bath, how to spread out a futon, how to use an *orenji kōdo* to buy train tickets, and countless other minor details of Japanese life.

Readers who have lived in Japan can take smug pleasure in recognizing the thinly disguised real people to whom Melville refers. The murder victim in *Death of a Damyo* is a former war criminal who has become rich off the proceeds of gambling and recast himself as a world-famous philanthropist. (Any

In the series: *The Wages of Zen* (1979); *A Sort of Samurai* (1981); *The Chrysanthemum Chain* (1982); *Death of a Daimyo* (1984); *Sayonara, Sweet Amaryllis* (1985); *The Death Ceremony* (1985); *Go Gently, Gaijin* (1986); *The Ninth Netsuke* (1987); *The Reluctant Ronin* (1988); *Kimono for a Corpse* (1989); *A Haiku for Harue* (1989); *The Bogus Buddha* (1990); and *The Body Wore Brocade* (1992). All published in the United States by Fawcett Crest, New York.

* = budamshi = 不審犯 = unsatisfactory = 不審犯 (fukinbō) • Superintendent = 警部 (keibu) • Chrysanthemum Chain = 菊の鎖 (kiku no shi) • Reluctant = 不情愿 (fukuryōgan) • cormorant fishing = 鴨下 (karakusa) • disguised = 偽装 (gizō) • gisa waeta

guesses?) In *Kimono for a Corpse*, the murder takes place at a fashion show given by a designer well known in the West for her towels and sheets, while one of the suspects is a chatty talk show hostess who wears her hair piled on top of her head. (Hrumm. . .) And former residents of Japan surely know the real name of the *yakuza* organization that Melville calls the "Yamamoto-gumi."

This is not to say that Melville gets it right all the time. He describes Buddhist settings, but seems unsure of what all those statues are supposed to represent. In *The Chrysanthemum Chain*, a character pays for a small purchase with a 100-yen note—he must have found it in the pocket of a suit he doesn't wear very often. In *Go Gently, Gaijin*, a woman police officer is taking birth control pills, illegal at the time. At one point in the same book, Otani tells a subordinate to enter his office by saying *O-*

hueri nasai instead of *O-hairi nasai*, although this could be just another of the surprising number of typographical errors found in all the books.

Then there is the problem of consistency from book to book. How did Kimura learn his foreign languages, as a young man studying in Europe or as the son of a diplomat posted abroad? Shouldn't Otani, a World War II veteran, have retired in the early 1980s? How old are Hanae and Akiko? Taken together, the details from several books suggest either that Hanae was fifteen when Akiko was born or that Akiko was twelve when she took part in the student riots of 1968.

North American readers may have problems with Melville's writing style, because his diction is very British, even when he is directly quoting the supposedly Japanese *niam* characters. It is just as startling to have a Japanese describe a

suspect with the markedly British term "barmy" as it would be to have him describe the suspect with the markedly American term "looneytunes." Further more, readers with strong feminist sensibilities may be annoyed with some of the descriptions and attitudes in the narrative portions of the story.


Despite the mistakes, inconsistencies, and infelicities, these are enjoyable books, *kakigōri* (a shaved ice dessert) for the brain. You will not be haunted or deeply moved by anything in them, but you can spend a few summer hours in Japan without having to worry about the exchange rate, the rainy season, or Nanta Airport.

Karen Sandness is a freelance writer, translator and advising editor to *Manga*.

• typographical = 印刷の *insatsu no* • barmy = 気配りいれか *keihai-ireka* • looneytunes = アメリカの / 笑話 *Amērika no anke shirazu-mei wari* *kechigau/baka* • infelicities = 不適当な表現 *futekaiō no hyōgen* • be haunted = 悩 / 悩 / 悩 *netashu o ru*

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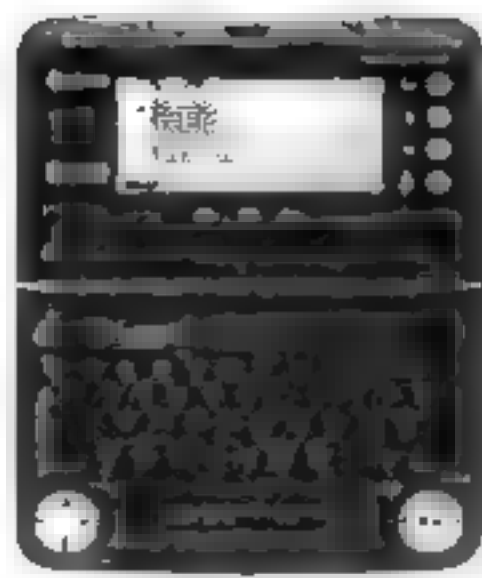
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Canon Wordtank Super



A double-
edged
katana

by Douglas Horn

The Canon Wordtank Super is an electronic dictionary about the size of a large wallet or small appointment book. Closed, it looks like an industrial-strength eye makeup compact. Opened, it reveals 65 keys and a large LCD display. It contains four dictionaries—Japanese, English-Japanese, Japanese-English, and a kanji dictionary—plus a few additional tools such as a calculator, memo pad, and user-definable kanji quiz feature.

The IDX 9500 model stores eight megabytes (64 megabits) of data, which translates into well over 600,000 entries, plus descriptions and other data. Looking up a word is fast and easy, and the Wordtank even allows wildcard characters to be used, so words can be looked up by just their first few hiragana or katakana characters.

Once a word has been found in the *kokugo-jiten* (国語辞典), *waen-jiten* (和英辞典), or *eiwa-jiten* (英和辞典) (Japa-

nese, Japanese-English, and English Japanese dictionaries, respectively), the Wordtank provides many options; one can view related words, idioms beginning with that word, English and Japanese definitions, or usage examples. A kanji character found in the *kanji-jiten* (漢字辞典) (kanji dictionary) is displayed with the character's total number of strokes, lookup radical, words that begin with that character and even JIS, Shift JIS, and *kuten* (×/.) addresses of that character for computer software. Additionally, any of the above information may be used to look up a kanji character.

The Wordtank may be 'thumbed through' entry by entry, just like a traditional dictionary. But unlike any bound dictionary, the user can jump to the definition of any displayed word. This means that when users encounter an unfamiliar word in a definition, they can move instantly to that word's definition, read it

and then return just as quickly to the original word. Also, the user can move directly to any unknown kanji and access any of its information. This may be the Wordtank's most useful feature. Similar to this feature is the ability to store the last several words in a 'history' file, to be returned to at any time.

The calculator and memo fields are not particularly noteworthy, though the built-in currency and tax conversion functions may be useful to international travelers. The ability to use the memo files as kanji flashcards could certainly be useful to students of Japanese. Users can save kanji characters to memo fields, then display only the writing or pronunciation of the character. The user can then press the 'change' button to display the kanji character's complete information for reference.

Probably the first characters that many new Wordtank users will look up

Send your questions about Japanese on the computer to:
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Q Now that electronic mail is available to Japan via Internet, how does one send something from an American computer to a Japanese computer in *nihongo*? I have tried to write letters on my Mac using the Japanese Language Kit and WordPerfect and translate them into ASCII for Internet transmission. They arrive in Japan unreadable. Similarly, transmissions from Japan in *nihongo* arrive here as a garble of characters that the Mac cannot interpret. What is the trick to sending and receiving e-mail *nihongo-de*?

MICHAEL J. MARCUS
Maryland

A Electronic mail over the Internet is truly a blessing to those who have access and who need to communicate across the Pacific. It is quick and inexpensive, but it can also be puzzling at first. There is a conflict between the way personal computers and the Internet handle Japanese text,

which is probably responsible for most your difficulties.

Japanese characters cannot be encoded as ASCII text, because Japanese contains more than the 128 characters allowed by the ASCII encoding scheme. Other methods have been devised to represent the thousands of characters required for Japanese. The Macintosh, like DOS and Windows machines, uses a method of character encoding known as Shift JIS, whereas the Internet handles Japanese best in a different encoding scheme, known as JIS (Japanese Industrial Standard). Without going into too much detail on this topic, each character address in JIS is seven bits long, while Shift JIS codes are eight. Like furniture in a mover's truck, that eighth bit just seems to get lost in transit.

Since that bit is one that Shift JIS software uses to help signify whether a character is romaji or kanji, when it is lost, the program assumes it is not kanji or kana, and, voilà, your

(continued on page 56)

are those appearing on the device's keypad, as all button labels are in Japanese. The English documentation included with the Wordtank explains the functions of each key, but until the labels become familiar, many users may have to keep the manual handy. Though not very intuitive, the on-screen interface does become easier to understand with practice. Sometimes the user must use trial and error to distinguish which of the two sets of arrow keys control each function. Fortunately, the Wordtank gives the user a choice between English and Japanese messages.

On the Other Hand

Most users will utilize the Wordtank to help them look up words faster and improve their Japanese. While there is no question that it accomplishes the former, I have some reservations about its use for the latter.

At the risk of sounding like a curmudgeon, I feel that there are some definite advantages to learning Japanese "the hard way." Writing kanji over and over again by hand uses several forms of memory—including muscle memory—to associate a character with its meaning. Painfully sounding out a word and looking it up in a traditional dictionary is slower than using an electronic dictionary, but it forces the student to understand the difference between long and short vowel and consonant sounds, and to understand the *gojūon* (五十音) (the fifty sounds of the Japanese syllabary). Part of the impetus to learn and remember the word or character is that doing so is easier than repeatedly

looking it up in the dictionary. The motivation to remember is lost if the task of looking up is effortless.

Language understanding is not static; it improves or declines based on the effort that the speaker puts into it. By making word lookup easy, tools like the Wordtank can rob Japanese speakers of their hard-won ability a bit at a time. This phenomenon is not limited to new students of the language. Native speakers of Japanese often complain that they are slowly forgetting how to write many kanji characters as they become used to the ease of word processors.

The Wordtank is immensely valuable for its rapid lookup of Japanese words and characters. It can be used to increase productivity, to promote understanding, and as an aid to learning Japanese. But when you get right down to it, the best way to learn a new word is to look it up and write it down—by hand.

Where to find the Wordtank:

- Sasuga Bookstore, 617-497-5466
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- (Shop around, since prices may vary!)

Douglas Horn is a free-lance writer and computer consultant in Seattle, Washington.

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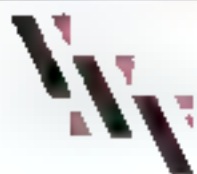
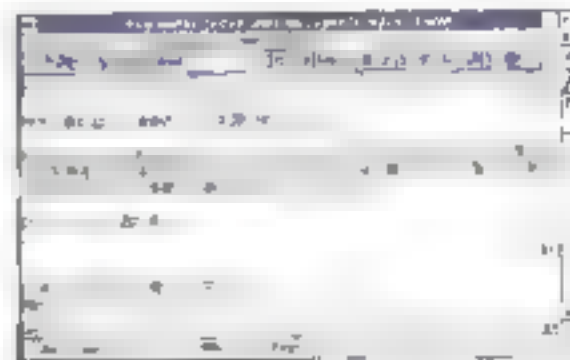
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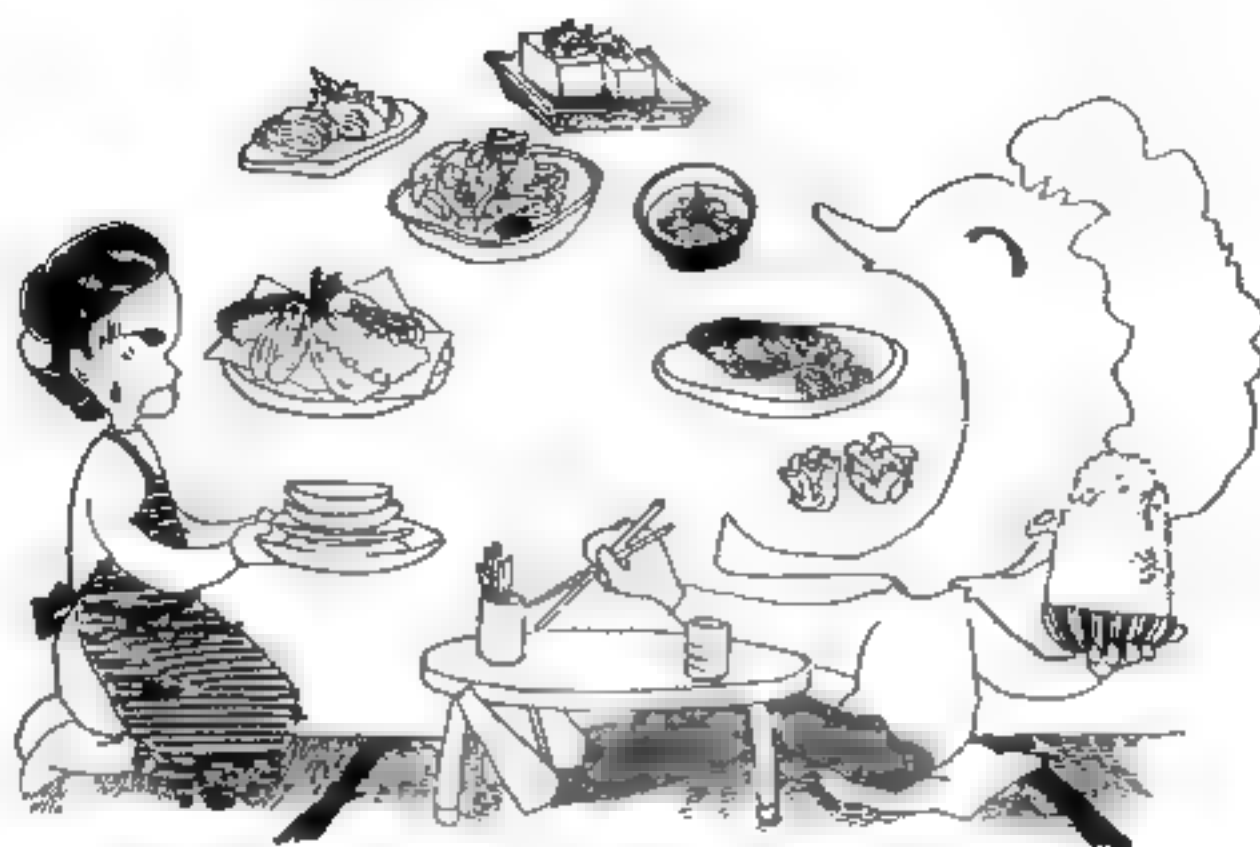


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"His dietary habits were one of my main concerns, but he always had a very good appetite."

Our First Foreign Guest

by Shizue, a resident of Kanazawa

The very first homestay guest we accepted was Stephen from Canada. He arrived in Kanazawa in May, the brightest season of the year, in order to participate in the Japanese language program at the Eurocentre Kanazawa. We are a family of five—my husband, myself, and three children—plus Boss, a male dog. At the time, none of us could make ourselves understood in English. After more than two years of discussing signing up as a host family, we at last decided to open the sliding door of our tiny house to the world.

Before Stephen's arrival we prepared a porcelain rice bowl, a wooden bowl for miso soup, a set of chopsticks, and a second-hand bicycle which my husband got from someone else. We figured Stephen might need a bike to go to school from our house in the suburbs of Kanazawa. I pulled my old Japanese-English dictionary from the bookshelf and placed it on the dining table along with a heap of memo pads.

It was the first time for Stephen to live with a Japanese family. However, to our surprise, it was as if he had always been one of our family. While he was sitting on the *tatami* (straw) mat, stretching

his long legs underneath the low dining table in a clumsy way, it seemed as though he had been there from the beginning.

His dietary habits were one of my main concerns, but he always had a very good appetite and could eat almost anything we served. It might be due to his occupation. As a flight attendant, he flew to many different countries and enjoyed local foods wherever he went. When my husband was at home off duty from his job as a long-distance truck driver, he looked forward to seeing Stephen, since he usually had to drink by himself.

It was Stephen's routine to leave for the Eurocentre Kanazawa by bicycle at around eight in the morning and come back home right before dinner time. Boss always barks at strangers, but never at Stephen—he recognized him as a part of the family. Our second daughter is usually very bashful and never showed interest in visitors, but even she herself would go and show her collection of stamps to Stephen. After a while, Stephen asked a friend back in Canada to mail Canadian stamps for my daughter.

I was in charge of taking care of small children in

our community. Once we went on a picnic by bus and I invited Stephen to join us. It would be a good chance for the children to be with a foreigner. Before long he became a hero among the children and they all sang "Mary Had a Little Lamb" together on the bus on the way back home. In this way we became closer and felt more comfortable with each other.

At Eurocentre Kanazawa, he was put in the class which aims to teach basic Japanese to beginners, and gradually he improved in communication in Japanese. The four weeks passed so quickly. On the last day, my husband and I saw him off at the airport just as we had welcomed him on the first day. He packed the bowl and chopsticks he was using at home as souvenirs from Japan.

After he left Kanazawa, everybody felt that something was lacking at home. Each time I entered the room he had used, I felt as if he were out only for a while and I was just sneaking in his room. We all found that he had occupied an important part of our home.

We exchanged letters in bits of Japanese and English once in a while for about one year until we received a sudden phone call from him last winter. It was about the good news of his coming back to see us in February on the way from Malaysia. It was more than a year and a half since he had left Japan. During his three days in Kanazawa, he visited his former Japanese teachers, Eurocentre staff and even his classmate of '92.

April 8th was his birthday. I was unable to send him a card or present before that. So after 11:00 that night, I dared to make a phone call to him to sing "Happy Birthday" in English. A letter from him afterwards said that he was in a good mood all day after hearing my song. I felt so relieved to hear that as I had practiced hard to sing the English song.

Recently, I heard some incredible news from him. He offered us two free tickets to fly anywhere in the world. They are a bonus from his company and he saved this premium for us to visit him in Vancouver. He even suggested that he come to Osaka to pick us up as soon as we make a flight reservation. It has been merely a dream for us to fly to Canada for a long time, but the dream will come true next summer. We will visit Canada for the first time to meet my son there.



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Frederik Schodt

interviews Fujiko Fujio (A)

creator of

“The Laughing Salesman” (Part 2)



Manga story
featured on
p. 74–82

In *Mangajin* No. 36, we presented Part 1 of Frederik Schodt's interview with Fujiko Fujio (A) (Abiko Motō), creator of 笑うせえるすまん (*Warau Sērussuman*, “The Laughing Salesman”). As we mentioned in our introduction to Part 1, we were intrigued by this rather bizarre manga, and especially by the character Moguro Fukuzō, the incessantly grinning “salesman” who seems to take delight in gaining the trust of his unwitting victims only to set them up for disappointment and, oftentimes, humiliation.

Shortly after we made the decision to feature another selection from *The Laughing Salesman* in *Mangajin* No. 36 (the first was in *Mangajin* No. 33–34), we learned that manga authority, author, translator, and regular contributor to *Mangajin* Frederik Schodt was planning a trip to Japan and would be able to interview the creator of the Salesman to find out the

inside scoop on this enigmatic character and manga series.

In the first part of the interview, Schodt and Abiko discussed how Abiko came to create *The Laughing Salesman* twenty-five years ago, and how this unprecedented venture into “black humor” was received by the public. Schodt questioned Abiko about some of the recurring themes and motifs

in particular, about the materialism of Moguro's “clients,” their frustrations, and their sense of unfulfilled desires. The discussion touched on how *The Laughing Salesman* has reflected trends in Japanese society, and how this has affected the popularity of the manga.

In Part 2, Schodt and Abiko delve even more deeply into the thematic content of *The Laughing Salesman*. Finally, they come to a discussion of who, or what, this bizarrely grinning Salesman represents.

① Schodt: アメリカの読者にとって実はユニークなテーマじゃないかと思うんです。人間のだれもが幻想をいだきますよね。で、喪黒がそれに対して一種の警告をしている様な感じがするんです。どうも私から見ればこれはかなり仏教的な感じがします。その辺をぜひ我孫子先生に聞きたかったんですが、以前、確か我孫子先生はずっと精進料理を食べて育った、つまり禅宗のお寺をやっている家に生まれた、と聞いたことがありますけど、もしかしたら自分の育ちと関係がおりなのではないかと？

② Abiko: どうでしょうね。そこまでマンガを描く時ってあんまり僕は、そのテーマを考えたり、これはこういうテーマでいこうって事はかんがえないんですわ。とっちかっけいって、割とキャラクターの気持ちさが、こう、非常に日本的と

① Schodt: For American readers, I think “The Laughing Salesman” presents a truly unconventional theme or story line. All people have their fantasies, but it seems that Moguro is issuing a kind of warning against those fantasies. It seems very Buddhist to me, and I wanted to ask you about that. I believe I heard once before that you grew up eating *shōjin ryōri* (lit. “ascetic cooking,” referring to the vegetarian meals associated with Buddhism)—that is to say, you were born into the family of a Zen priest—and I’m wondering if the theme might have something to do with your upbringing.

② Abiko: I wonder. When I draw my manga, I don’t really think through the theme—about going with this particular theme in this particular piece—all that far. Comparatively speaking, I’m more concerned about the feelings of the characters, about their most mun-

いうか、普通の人がいつも想っている夢とか、あるいは人間の持っている欲望とかね。夢と言うときれいで、欲望というリアルになっちゃうけど、結局、夢も欲望も同じだと思うんですよ。だからボクなんか毎日ね、ここへ、新宿の事務所へ小田急線に乗って通勤してくるんですが、電車の中でいろんな人を見てると、すごくアイデアが出るんですよ。

例えば何回も乗っていると同じ人がね、いるわけですよ。その人がね、サラリーマンでもうじき、日本の会社というのは60になると定年になるわけですが、そういう人が、電車に乗ると必ずいて、ある車内の何番目の入り口の所にいて、全然知らない人だけど、何回もそのおじさんを見ていると、だんだんおじさんの気持ちや想像、イマノネーノヨン、考えるわけ。そのおじさんは、恐らく6時か7時に会社を終わって、そのままお家へ帰る身だし、良直なおじさんなわけだけど、それがト北かという駅に止まると、たまたま止まる電車の駅のあった側にビルがあって、そのビルの中にバーがあるんですよ。登なんかバーの窓が開いていて、きれいな女の子がお客さんの相手をしているのを、おじさんがじっと見てたりするわけですよ。これはたまたまの想像なんだけど、そのおじさんを主人公にして、ト北か下中してね、あの

dane dreams, the dreams that ordinary people always carry with them, or the desires that people have. "Dreams" sounds elegant, and "desires" sounds more gritty or real, but ultimately I think dreams and desires are the same thing. So every day, when I ride the Odakyū train line to my Shinjuku office, I observe the other people on the train and get lots of ideas.

For example, riding the train so many times, I often come across the same people. This one man—he looks like a salaryman nearing retirement age, which in Japanese companies is sixty—is there every time I get on, in a certain car, by a certain door, and he's a complete stranger to me, but in the course of seeing him so many times I gradually began to imagine or think about what he might be feeling. The man is probably an exceedingly earnest man who goes straight home after work is finished at six or seven o'clock. But when the train stops at Shimokitazawa station, there's a building on the other side of the train station that happens to have a bar in it. Sometimes in the summer, when the bar has its windows open, I see this man staring off at the pretty girls who are entertaining customers inside the bar. Now this is only my imagination, but I think of this man as a character in a story, who wants just once to get off the train half way home, you

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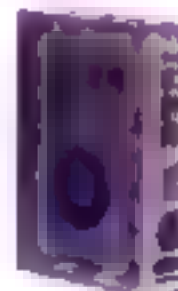
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きれいな人の居るバーに飲みに行きたいなと思っている。それを喪失がけしかけて止年でやめる日に、一位、おじさんも決心して車で降りてバーへ行くと、とんでもない目に会う、と、そういう事を何か想像して面白いのよ

あまり、深くテーマを考えないで書いているんで、結果としていろんな受取り方をされるけど、分は割と、僕も含めて、人間の持っている幽い部分とか、そういうのを喪失によってさらけださせて、という風に描いているんですけど

① Schodt このマンガの一つのテーマは「欲望は不幸の元である」と感じましたが、逆にアメリカだったらむしろ欲望や夢を持ってこそ何でも手に入れられるよ、というテーマが多いように思いますが、

② Abiko 日本人はかなり宗教的に感じちゃうのね、昔の一般的な日本人は、そういうのがあっても、それは心の奥に押さえて、正直な毎日を送っている人のほうが圧倒的に多い。特にサラリーマンの人間は、

③ Schodt 「笑ウせえるすまん」が一番最初に連載されたのは、先程おしゃったように約25年前ですが、当時我孫子先生は、一応藤子F不二夫とコンビでほとんどの物をいっしょにやっていたと聞いています。昭和44年、1969年の時点で、一人でお描きになったというのは、特に、このテーマに興味を持ったからですか？

④ Abiko: ということもありますが、その頃から徐々に別々に描いていたんですよ。合作のマンガ、例えば「オバケのQ太郎」とか、ああいうのは合作していましたが、合作のマンガは少なく、本当に名前は藤子不二夫で共通でしたけど、藤本君も僕もまったく自分の描きたいものを勝手に描くという風な、そういうスタイルでやっていたんで。

⑤ Schodt: でも自分の名前で描くというのはこれが初めてのマンガだったのですか？

⑥ Abiko: そうでもないです。その前も、もう、お互いに自分で合作じゃなく好きに描いていましたけどね。

⑦ Schodt: ひとつ質問ですけど、喪黒福造という主人公ですけど、彼は基本的にいい人なんですか、それとも悪い人ですか？ これは多分アメリカの読者にとっては、ちょっと考えさせられる様な所だと思うのですが。

⑧ Abiko: うーん、僕はね、喪黒というものは結局モデルがあるとしたら、ファウストのメフィストフェレスのつもりで描いているんですけどね。

⑨ Schodt: エピソードの中に「アルバイト(経 情報)」というの

know, and have a drink in the bar where those pretty girls are. It somehow amuses me to imagine Moguro egging him on, on his very last day of work before retirement, so that he finally decides to get off at that station this one time and go to the bar, only to have something terrible happen to him.

Because I draw without thinking too deeply about the theme, the result is that the manga can be taken in many different ways. My method is basically to portray the weaknesses that people have, myself included, and use Moguro to expose them.

① Schodt: It seems to me that one of the themes of this comic is that "desire is the root of unhappiness," whereas in America it is much more common to have a theme emphasizing that as long as you have the desire or the dream, you can get anything you want...

② Abiko: Japanese take more of a Buddhist approach. Such notions (as you ascribe to Americans) may exist among average, ordinary Japanese, but the vast majority hold them tightly in check within their hearts as they go about their daily lives on the straight and narrow—especially the vast majority of salarymen.

③ Schodt: As you mentioned before, "The Laughing Salesman" was first serialized about twenty-five years ago, but I believe that at that time you were drawing most of your manga jointly with Fujiko F. Fujio. Was it because you had a particularly strong interest in this kind of theme or story that you broke away to draw this manga by yourself back in 1969?

④ Abiko: In part, yes, but actually, even then we were drawing independently. Our jointly produced manga, "Q-taro the Ghost," for example, we certainly did work on together, but those were relatively few; and though we used the same Fujiko Fujio name, in fact both Fujimoto (Hiroshi) and I were drawing what we wanted on an entirely independent basis—that was how we worked.

⑤ Schodt: But was this the first manga you drew under your own name?

⑥ Abiko: Not really. Even before this, we were both drawing what we liked on our own, apart from the joint productions.

⑦ Schodt: One question I have about the Moguro Fukuzō character is whether he is fundamentally a good person or a bad person. I think this may be something our American readers will wonder about.

⑧ Abiko: Well, in my own mind, if I were to name a model for Moguro, I think it would have to be Mephistopheles in Faust.

⑨ Schodt: In the series, you have an episode called

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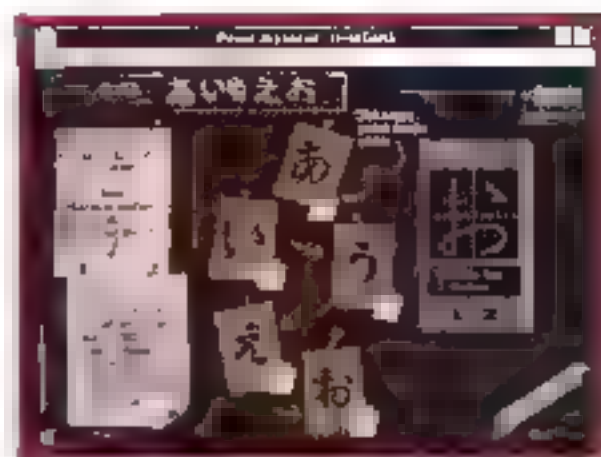
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が入ってますけれど、喪黒の影の所に、その影が鬼といひますか、怪物みたいな形になってますが、それでもしかしたら、アメリカ人は喪黒が悪い人だと、悪魔だと解釈するかもしれないですね。

① Abiko: そういう解釈の方があてはまるかもしれない。(笑) 日本人はあんまり悪魔とかサタンといふ意識はほとんど無いですね。だから、むしろそういうサタン的な様子を喪黒に取り入れたんですけれどね、時々良い事もあるんですよ。あんまりめったに無いことですが、時々人を幸せにも 気が向くと

② Schodt: 喪黒のキャラクターは、友達の大橋巨泉からインスピレーションを得たという話を聞いた事がありますが、テレビを見ていると大橋巨泉さんはいつもニコニコして大変フレンドリーな人に見えますが、

③ Abiko: うん、そうね。ところがね、巨泉さんというタレントはあんまりそういう風に見られない人なの

④ Schodt: そうですか、

⑤ Abiko: ほとんどね 普通の人は巨泉さんという人はすごく辛辣な皮肉を言ったり、そういうタイプの、日本では珍しい

"Part Time Jobs: The Inside Line" (Top Secret Information on Part Time Jobs), in which Moguro has a shadow that's shaped like an ogre, or like a monster of some kind, and I'm wondering if perhaps that might make Americans see Moguro as an evil man, as the devil.

① Abiko: That interpretation may well be on the mark (laughs). Japanese have very little consciousness of the devil or Satan, and that's why I purposely incorporated that kind of satanic aspect in Moguro's character, but he sometimes does good deeds, too. It's rare, but occasionally he makes people happy when he takes a hand to

② Schodt: I once read that you got your inspiration for the Moguro character from your friend Ohashi Kiyosen, but on TV, Mr. Ohashi is always smiling cheerfully and seems like such a friendly man.

③ Abiko: Mmm, that's true. But actually Kiyosen, the television personality, tends not to be seen that way

④ Schodt: Really?

⑤ Abiko: Mostly not. For the average person (what stands out about Kiyosen is his biting sarcasm). This actually makes him a rare and precious personality.

(Continued on page 36)

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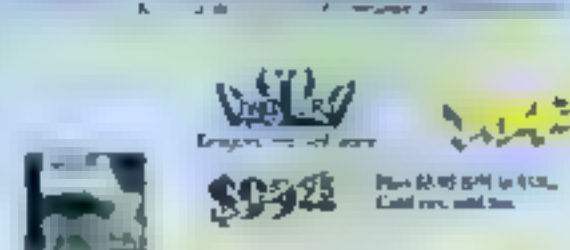
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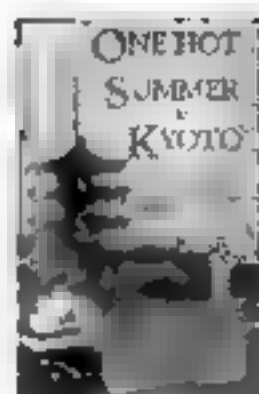
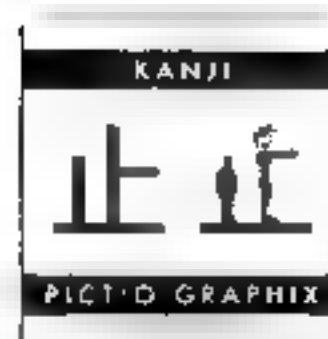
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calvin and hobbes

by **MILTON**



1



2



3



4

- 1 Calvin: "Hobbes, Did you hear? Mom and Dad are taking us camping!"
→ ホブズ、聞いたかい? ママとパパがキャンプに連れてってくれるんだってさ!
Hobbesu, kitta ken? Mama to papa ga kyanpu ni tsureteku kureru n da itte sa!
Hobbes hear (?) mom and dad (subj) camping) to take along (verb) (explan) (quote) (colloq.)
- 2 Calvin: "We get to live in a tent and go fishing and canoeing! Won't that be fun?"
→ テントに住まう、釣りに行ったりカヌーに乗ったりできるんだ! おもしろそうだから?
Tento ni sumau, tsuri ni suri kano ni nataru dekiru n da! Omoshirosou daro??
tent with stay/keep fishing to go (-and) canoe in ride (-and) can (explan) seems fun/interesting right?
• get to (do) は「～することができる」、「～する機会が得られる」(文法的表現)
• it might seem that a more literal translation of "won't that be fun" would be *tanoshiso daro*, but *tanoshiso* is a special case, reserved for observations about how someone else seems to feel, and isn't used about oneself
- 3 Calvin: "We'll be roughing it! Living off the land! No TV or radio or Uh-oh."
→ 原始的な生活をするんだ! あるがままの暮らしをするんだ!
Genshi-teki-na seikatsu o suru n da! aru ga mama no kurashi o suru n da!
primitive-style life (obj.) do (explan.) exist (subj.) as is (-) living (obj.) do (explan.)
テレビもラジオもなく... あれれ、
Terebi mo rajio mo nakute... Arere
TV also radio also not exist and uh-oh/nope.
• rough は(キャンプや旅行などで)「不便で原始的な生活をする」(文法的表現)
• live off は「～をもとにして生活する」 Live off the land は、土地の食物や資源を使い、生活すること
- 4 Hobbes: "What's wrong?"
→ 何かしたのかい?
Doka shita no kai?
something did (explan.) (?)
- Calvin: "This sounds suspiciously like one of Dad's plots to build my character."
→ どうもこれはホクの新機を鍛えようっていうパパの策略のひとつ
dono kore wa hoku no seikin o kinaeyou to iu papa no sakuryaku no hitotsu
indeed this as-for thing 's spirit (obj.) try to train well called dad 's strategy one of
みたい で 怪しい な
mitai de ayashii na.
looks/seems like and/with dubious/suspicious (colloq.)
• build character は「格好を鍛え上げる」、「人格を作り上げる」

Calvin and Hobbes



1

2

3

4

1

Calvin: "Gosh, this is going to be a FUN vacation! Camping out! Wow!"

→ スゴイ! これは楽しいバケーションになるぞ! キャンプするんだ! ワイ!
 Sugoi! Kore wa tanoshii bakeshon ni naru zo! Kyampu suru nda! Wei-
 great this as-for fun vacation will become (emph.) (camp do (explan.)) (exclam. of excitement)

- goosh は「うわー」、「大変!」など、驚きやうれしい感情、ののしりを入らずに投句。小教にかかわる語を直接使ったことを避けるため。God を神聖に愛称。アメイ
- camp out は「キャンプ生活をする」

2

Calvin: "I can't wait to get there! A whole week of hiking and canoeing and swimming and fishing!"

→ (キャンプ場) に着くのが待ちきれないよ。まるまる一週間、ハイキングしたり、カヌーを漕いだり、泳いだり、釣りしたりするんだ!
 (kyampu-jō) ni tsuku no ga machikirenai yo. maru maru issshūkan, haikingu shitari kanoō o koidari, oiyoidari, tsuri shitari suru nda!
 canoe (obj.) row and swim and fish and do (explan.)

- can't wait = 「待ちきれない」、「待ちどうしくてたまらない」

3

Mother: "A whole week without a single newspaper or a decent cup of real coffee."

→ まるまる一週間、新聞のひとつもなければ、まともなコーヒーの一杯も(飲め)ないのね
 maru maru issshūkan, shinbun no hitotsu mo nakereba, matomo na kōhī no ippai mo (nande) nai no ne
 complete one week newspaper (nom.) one even not exist and real/honest coffee (nom.) one cup even not exist (can I drink) (explan.) (colloq.)

- a single newspaper singleを入れることで、新聞が1つしかないことを強調している

4

Calvin: "Doesn't Mom like camping?"

→ ママはキャンプするの好きじゃないの?
 Mama wa kyampu suru no suki ja nai no?
 mom as-for camp do (nom.) doesn't like (explan.)

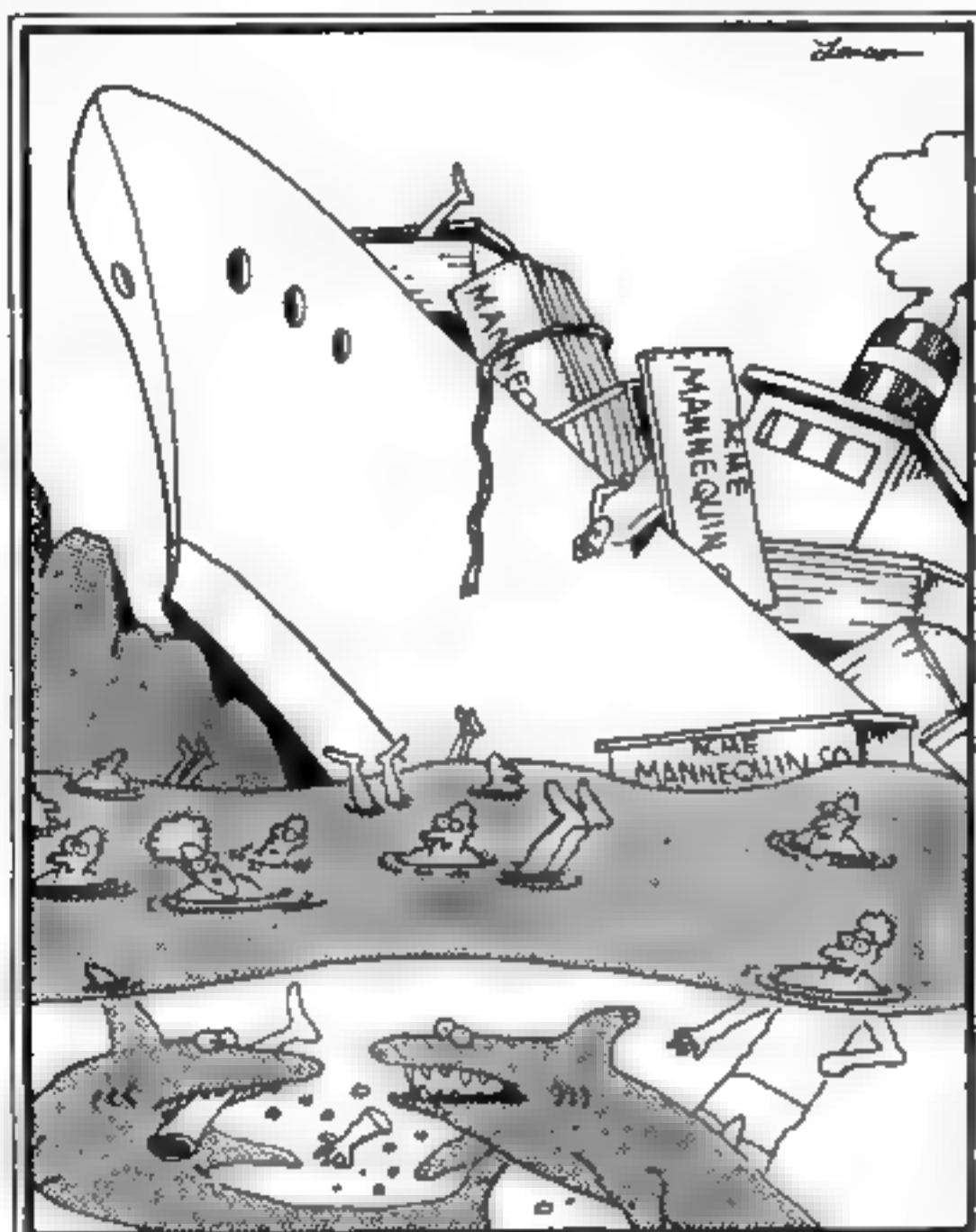
Father: "Mom was up a little too late packing."

→ ママは(夕べ)荷造りで遅くまで起きていてちょっと寝不足なんだ
 Mama wa (yūbe) ni-zukuri de osoku made okite-ite chotto nebusoku nan da.
 Mom as-for last night packing with until late was up a little not enough sleep (explan.) is

- was up は「起きていた」
- a more literal (but somehow less natural) translation would be 「ママは(夕べ)荷造りで寝るのがちょっと遅くなりすぎたんだ。」 Mama wa (yūbe) ni-zukuri de neru no ga chotto osoku narisugita n da.

THE FAR SIDE by Gary Larson

ザ・ファー・サイド ゲリー・ラースン



"What is this? ... Some kind of cruel hoax?"

Shark: "What is this?.....Some kind of cruel hoax?"

何だこりゃ? 誰かのむごい悪戯みか?
 Nani da koru? dareka no mugoi warudakumi ka?
 what is as for this somebody's cruel trick (?)

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- hoax は「悪あざけ」、「冗談」、「いたづら」。
- some kind of は「...のようなもの」、「...かなにか」。
- ACME は何でも製造する架空の会社名で、ディズニーのアニメ、その他のマンガなどでよく使われる、いわば会社一般の代名詞。Acmeの単語そのものは、絶頂、頂点の意がある。

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BASIC JAPANESE through comics

Lesson 37 • Slang & Colloquialisms (1)

In this issue, we decided to present what is probably the most fun part of any language, and occasionally the most useful as well: slang. In our search for samples, however, we soon found ourselves in a muddle over the differences between slang, idioms, and colloquialisms. Hence we decided to expand our scope to include any type of “slangy” expression that you’re likely to hear in the street but may have difficulty finding later on in your standard dictionary.

We can hardly attempt to cover the whole spectrum here, so we focused on what we felt were the more common slang words and idiomatic usages. We hope you enjoy them.

Mote-mote = “Be popular”

The women here have found out that Kameyama is capable of fathering healthy, energetic children, while the rest of the (better looking) men can sire only dull, listless kids.

Narration:

今や 彼は 他の 誰 よりも
imaya kare wa hoka no dare yori mo
 now (emph) he is-acc other who/someone more than

モチモチの 人生 を 楽しんでいる の だった。
mote-mote no jinsei o tanoshinde iru no datta.
 popular life (obj.) is enjoying (expln.) was
 “Now he was enjoying a life of popularity more than anyone else.”

“All of a sudden, he was enjoying more popularity than anyone else.” (PL2)

Kameyama:

じゃ、お先に

Ja. o-saki ni
 well (hon.)-before

“Well, (I’ll take my leave) before you.”

“Bye, guys.” (PL2)

- *imaya*, used mainly in written language, is an emphatic form of *ima* in which “now” has the sense of “as opposed to before.” The idea is that Kameyama’s popularity is newfound.
- *o-saki ni* is short for *o-saki ni shitsurei shimasu*, lit. “I’m being rude by leaving before you.” It is a standard way to say good-bye when leaving before others. Here he is being a bit flippant.

Mote-mote is from the verb *moteru*, “be popular (with the opposite sex),” which itself borders on slang. *Mote-mote* is used for being popular in this sense, and sometimes in a more general sense as well—for example, to refer to entertainers who are hot.



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Ikasu = "Sharp"

This man is showing off his new set of clothes to a buddy

Man: どうだ。 / いかす だろ
Dō da. / Ikasu daro
 how is it cool/sharp right?
 "What do you think? Pretty sharp, huh?" (PL3)

ikatsu = "(be) sharp/smarty/cool." It is primarily used by men, while *suteki* would be more commonly used by women. The literal meaning of *ikatsu* is "cause to go," so the feeling is something like, "it really sends me." A related *iku* colloquialism is *ikeru* (lit. "can go"), which means "(be) quite good/delicious," as in *kono sake wa ikeru*. The word *ikatsu* has been in use for many years.

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Dasai = "Hick"

This man has just informed his girlfriend that his family are farmers, and if they get married, they will work the farm together



© Deluxe Company / Zvezda Gendai Yoko Bannan Futaba-sha

Man: あっ、まって!
A' *Mum!*
"Hey, wait!" (Pl.2)

Woman: ダサーイ サイテー
Dasai, saitei
 heck uh lowest
 "What a rube! That's
 the pits!" (PL2)

- she elongates the word *donut* to *donu-ee* for emphasis.
- *seaf* is a pop spelling of *sated* (餓死), lit. "the lowest."

Daxus is a klang word for something counter beat, hick-ish, or just generally uncool. According to 現代用語の基
礎知識 (Gendai Yōgo no Kiso Chishiki, "Essential Knowl-
edge of Current Terms"), it means it come from the word 田舎 ("country/rural area"), normally read *maka* but in this case corrupted to *dasha* (based on other readings of the same kanji). The adjective form, *dashin*, became *daxal*.

Busu = "Ugly"

Reiko has always had (unwarranted) confidence in her appearance but at a recent *o-mai* meeting for an arranged marriage, the man she was considering made a negative comment about her looks.

Bush is an extremely common slang word, referring to an ugly woman. As such, it is similar to the western slang word "dog." There are several theories as to the origin of the word. *Bu* (不, 丕) added to a noun makes it negative (like adding "un-" or "dis-"). By extension, *bu* can have the implication of "bad" + "ugly." Another theory is that *bush* is from the Aunu word *pashu*, meaning "ugly," and yet another is that *bush* is from the name of a lethal poison that causes the ingester's face to contort hideously.

Reiko: あたしは犬じゃない
Atashi wa inu ja nai
 I'm not a dog.
 "You think I'm a
 dog?" (PL2)

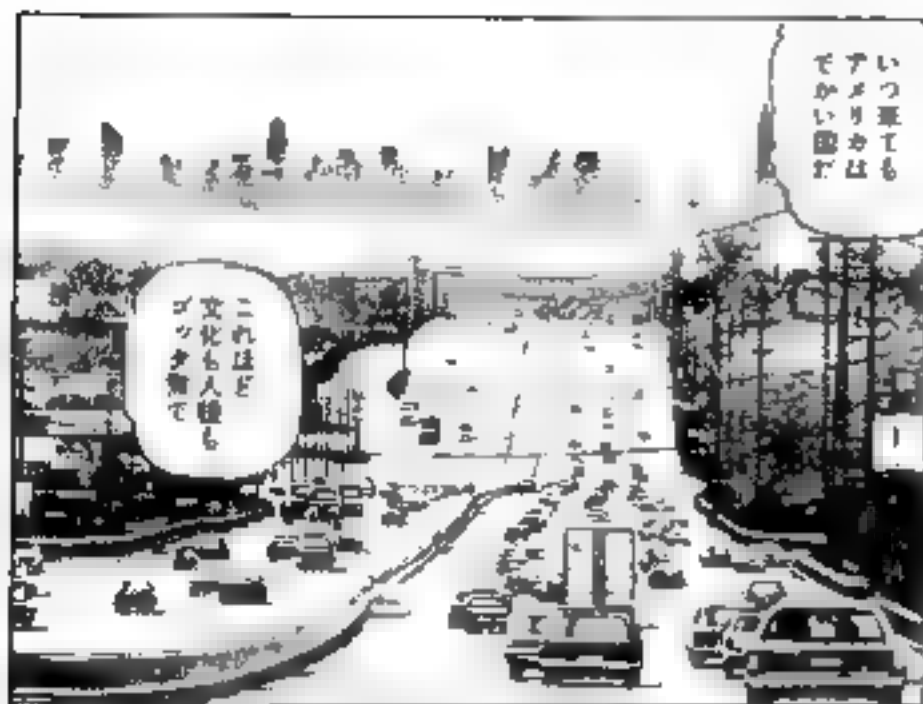
- *nr* here stands for *no* *no* *nr* and functions like the topic marker *wa*.



Е. КУБОУОУСИ Е. КАКУ Т. МАРИМАКУ ДОКУКИН РИЧ, СТОГАКУКАН

Dekai = "Big"

A visitor from Japan has just arrived in New York and taken a taxi. He has apparently been in the States before.



© Kawaguchi Kenji / Chūmoku no Kantei, Kōdansha

Visitor: いつ来ても アメリカ はでかい 国 だ
Itsute mo Amerika wa deka kuni da
 whenever (I) come America as-for huge country is
 "Whenever I come, America is a huge country."
 "Every time I come, I'm impressed by what a huge country America is." (PL2)

これほど 文化 も 人種 も ゴツタ煮で。
Kore hodo bunka mo jinshu mo gotsu-ni de
 this much culture also races also melting pot is
 "Such a melting pot of cultures and races..." (PL2)

- the second sentence is not complete. It could be an afterthought, or simply an unfinished sentence.

Dekai (or sometimes *dekkai*) is a slang word for "big" that has been in use since well back into the pre-modern era. While it is generally considered a not very ladylike term, some women, particularly in the country, use it freely even in polite conversation. It may come from *do* (an intensifying prefix) or *da* (大) + *ika* (大きい), basically a synonym for *akai*, "large/great/massive".

Gotsu comes from the "onomatopoeic" FX word *gota-gota*, representing items in congested confusion. *Ni* (に) is from the verb *uru* "boil," so *gota-ni* is "things thrown together in no order and boiled" → "stew/melting pot."

Nau! = "Now-ish"

This OL has just told her friends, who are on their way to the golf course, that she is going cycling. They reply that cycling is *jini*, "plain/quiet/sober."

OL: これだから ミーハー は いや よ
Kore dakara miihā wa iya yo
 this because airheads as-for disagreeable (emph.)
 サイクリング って ナウイ の よっ
Saikuringu tte nauī no yō!
 cycling as-for with it (explan.) (emph.)
 "That's why I hate airheads. Cycling is what's really 'in' now, you know." (PL2)

- rya* means "distasteful/disagreeable" (See Basic Japanese #33). *Yo* often takes the place of *daijeshu wa*, especially in feminine speech.
- tte* here stands for *te iu wa* and functions like the topic marker *wa*.



© Akizuki Reiko / OL Shinkaron, Kōdansha

Miuhā is a derogatory term aimed at people—usually young women—who are bubble-headed, frivolous and generally sheep-like in their behavior—e.g. those who run in a pack screaming after pop stars. It is thought to come from the beginning sounds of the diminutive forms (*mai-chan* and *hā-chan*) of common female names.

Nau ("trendy/in") is taken from the English word "now." One would normally expect the form *nau-no* for an imported adjective, but in this case it became "trendy" to turn it into an *i*-adjective. In recent times, *nau* as a word has gone the way of most other *nau* things and become somewhat passé.

Sekoi = "Petty/Self-serving"

Ōhashi, who is hoping to improve business at his yakitori restaurant, has decided to spend a night at the hotel Platon to observe how they treat their customers. When Matsuda offers to give him some help, the other employees jokingly accuse him of trying to ingratiate himself to get a free meal or two at the yakitori restaurant.



© Ishinomori Shōzō / Hotel Shogakukan

Matsuda: バカモン!! 私 は
Ba, bakamon!! / Watashi wa
Re-ridiculous I/me as-for

そんな セコイ 人間 ではな い!!
sonna sekoī ningen de wa na-ai!!
that kind of petty human: not
“(Don’t be) absurd! I’m not such a
chintzy person!” (PL2)

Ōhashi: ハハハ
Ha ha ha
“Ha ha ha”

Sekoi is a slang word covering a range of meanings, including “chintzy,” “petty,” “small-minded,” “mean,” “nupticky,” and “self-serving.”

Toraburu = “Be troubled”

Yawara has gone looking for Hanazono at the judō dōjō where he practices, but the members tell her that he is off somewhere else.

Boy 1: いえね、なんか 最近 女性 問題 で
ie ne. nanka saikin jōsei mondai de
you see, something lately girl/woman problem with

トラブってる らしい ン です よ
torabutte-ru rashii n desu yo.
is troubled it seems (expln.) = (emph.)
“Well, you see, it seems that he’s been troubled
over some girl lately.” (PL2)

Boy 2: 猪熊さん も 気をつけた ほうが いい です よ。
Inokuma-san mo ki o tsuketa hō ga ii desu yo.
(name-hon) also is/was/be careful is better to is (emph.)
“Ms. Inokuma should be careful, too.”
“You should be careful, too, Inokuma.” (PL2)

- *Inokuma* is Yawara’s last name. Japanese speakers often use the listener’s name where an English speaker would say “you.”



6. Urasawa Naoki / Yawara! Shogakukan

Toraburu, taken from the English word “trouble,” is used both as a noun (“trouble”) and, more recently, as a verb (“be troubled/trouble over”). Its use as a verb is based in the fact that it ends in *ru*, and thus can be conjugated like any other *ru* verb, as shown in the example above. *Daburu* (“to double/be doubled/be layered”), from the English word “double,” works the same way. In written Japanese, this type of word is written entirely in katakana (トラブル) when used as a noun, but gets a hiragana *ru* (トラブル) when used as a verb.

Etchi = "Lewd"

Kōsaku is talking to himself about some business he wants to take care of, but his co-worker Kuniko, who has been chasing him for some time, thinks he is referring to something else.

Kōsaku: 今晚こそ一発きめて..
Konban koso ippatsu kimete
 tonight indeed one shot determine
 Tonight for sure, I'm going to decide it in one shot.
 "Tonight for sure, I'm just gonna do it!" (PL2)

Kuniko: やだあ、エッチい! 仕事 ったら!!
Ya da- etchi! Kōsaku tatra!!
 distasteful lewd/indecent (name) (quote)
 "Ew, how lewd! Kōsaku!" (PL2)

- *ippatsu*, lit. "a single burst" can be used to indicate a variety of things that "go off" with a shot, such as gunshots, punches, etc. In this case, Kuniko mistakenly thinks that Kōsaku is using it to refer to a sexual encounter.
- *ya da-* is a colloquial form of *iya da*, used to express disgust/dislike (genuine or feigned) for something. See Basic Japanese #33.
- *tatra* is a contraction of *te itaru*, a conditional "if/when" form of *to iru* ("say..."), so it literally means "if I speak of...". In colloquial speech, *itaru* is sometimes used in place of *iru* to mark the topic, usually with a feeling of disapproval/beratement.



© Urasawa Naoki / 'Tantei' Shogakukan

Etchi (エッチ) is another well-used slang word. It is thought to be a Japanese pronunciation of the letter H, which most references agree stands for the Japanese word *hentai* ("abnormality/perversion"). *Etchi* does not actually refer to the "abnormal" or perverted, however; it simply means "indecent/lewd/dirty." Like the word *sakebe/sakebe* ("lewd"/"lecherous"), it is often used as a verbal reprimand to someone who has done, said or implied something lewd. The *Shogakukan Jōhon Kokugo Dajin* tells us that *etchi* (エッチ), a slightly different pronunciation for the letter H, is used among female students as slang for "husband," so correct pronunciation here is crucial.

Dekite-iru = "Having a relationship"

Shōta's friend was expecting him to invite Miyuki along on a ski trip they were planning, as the two seemed to be a couple. Shōta, however, denies any such relationship.

Shōta: ち、違う よ! オレは...
Chi, chigau yo! Ore wa...
 different/incorrect (emph.) line as-for
 "Y, you've got it wrong! I..." (PL2)

Friends: オレは てっきり、正太 と みゆきさん
Ore wa tekkari, Shōta to Miyuki-san
 line as-for beyond doubt (name) and (name-hon)
 デキてる もん と思ってた ん やけど な!
dekite-ru mon to omotte ta n ya kedo na!
 having a relationship thing (quote) was thinking (expln.) but (exclm.)
 "I was dead sure that you and Miyuki were an item." (PL2)

- *tekkari* is a slangy word meaning "completely/beyond all doubt."
- *dekite-ru* is a contraction of *dekite-iru*.
- *mon* is short for *mono*, lit. "thing" but in this case more abstractly meaning "situation/circumstance." See Basic Japanese #35 & 36.
- *ya kedo* is a dialect version of *de kedo*, lit. "but." Some form of "but" is often tacked onto the end of a sentence to "soften" it.



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The slang word *dekite-iru* strongly connotes physical intimacy, but can be used to mean simply "going steady/involved in a relationship."

Nanpa suru = "Hit on"

Looking out the lodge window, Shōta and Nao-chan spot three young men pestering Miyuki as she tries to ski.



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Nanpa suru (軟派する) is the expression for "hitting on" or "trying to pick up." The first kanji means "soft," and the second is "group/faction/school." It is used in contrast to 硬派 (kōha), the "hard school," which refers to the tough, macho type who must pretend not to be interested in things like girls. The passive form, *nanpa wareru*, is used for "be hit on."

Nao-chan:

地元でスキーのインストやってる連中よ!
Jimoto de sukī no insuto yatte-ru renchū yo!
 local at ski of instruction are doing guys/group (emph.)

ナンパばかりしてさあ、カラ悪いんだよ!
Nanpa bakari shite sā kara warui n da yo!
 hitting on only do (colloq.) ill-bred (explan.) is (emph.)
 "Those are the local guys who work here as ski instructors! They don't do anything but hit on girls, you know. How crass." (PL2)

あたしも声をかけられたもん!
atashi mo koe kakerareta mon!
 I/me also was talked to (explan.)
 "They approached me, too." (PL2)

- *yatte-ru* is a contraction of *watte-iru* "are doing."
- *bakari* is a colloquial contraction of *bakari*, "only/nothing but."
- *kara warui*, lit. "(a) bad pattern/design," means "ill-bred/vulgar."
- *koe kakerareta* is the past passive form of *koe (o) kakeru*, literally "put (s) voice on." This is the standard way to say that you approached someone verbally, or in the passive case, were approached verbally by someone.

Suppokasu = "Stand (someone) up"

Teruko is a bit forceful by nature. To thank Yamazaki for keeping her company while she was waiting for someone a few nights ago, she invites him for dinner at a restaurant. Of course, her way of inviting him is to tell him that he will be there.

Teruko: 七時 よ! わかった わね!
Shichi-ji yo! Wakatta wa ne!
 7 o'clock (emph.) understood (fem. colloq.)
 "Seven o'clock! You got it?!" (PL2)
 すっぱかしたりしたら クダじゃ おかない わ よ!
Suppokashitari shitara kuda ja okanai wa yo!
 if do something like stand up with nothing won't let be (fem.) (emph.)
 "Don't you go standing me up or you'll never hear the end of it!" (PL2)

- *suppokashitari shitara* is from *suppokasu*. Using the *-sari* form of a verb (usually followed by some form of *suru*, in this case *shitara*) means, "do something like."
- *kuda ja okanai* means "won't let it go easily/it won't end without trouble."

Suppokasu is slang for "stand someone up/break a promise" or "leave work undone." *Su-* (す) is a prefix for emphasis, and *hokasu* (ほかす) means "cast down/cast aside/abandon." (The *h* changes to *p* for euphony.) Note that *hokasu* on its own is no longer used in standard Japanese, though it does continue to be used in Kansai dialect.



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BEER Update

(continued from page 18)

of his Japanese restaurants, Sankt Gallen, in the Roppongi district of Tokyo. The restaurant doesn't have a license, but is allowed by law to brew a non-alcoholic beer (technically less than one percent alcohol), which reportedly is quite popular with patrons.

What does the future hold in store for Japanese beer? It is too early to tell whether there will be a microbrewery revolution on the scale of that now underway in North America, but with beer currently accounting for seventy-five percent of alcoholic beverage sales in Japan, if beer drinkers want a change, they will most likely get it.

Bryan Harrell is a free-lance writer and translator living in Tokyo.

BEER Terminology

(continued from page 19)

duced because of enduring demand for their flavor) as *ragū* (ラガー, "lager"). Microfiltered products invariably sport the word *nama* with further clarification usually provided by the four characters 非熱処理 (*hinetan shori*) which mean "non-heat-processed." In plain English, that's "unpasteurized."

Beer Making Terms

kōjō (工場) "brewery" ⇨ this actually means "factory," but in the case of beer, it should be taken to mean "brewery."

bakushu (麦酒) "beer" ⇨ the character for "barley" (麦, *mugi*) + the character for "wine/liquor" (酒, *sake*). This is a more old-fashioned way to say "beer," still used on many beer labels. Also pronounced *mugishu*.

Beer Drinking Terms

nodogoshi ga ii (のど過ぎがいい) "goes down smooth" ⇨ *nodo* means throat and *-goshi* comes from the verb *kosu*, meaning "pass/go through," so *nodogoshi ga ii* means "it goes down the throat well," or "it's smooth."

koku ga aru (こくがある) "has body"

aji ga usui/koi (味が薄い/濃い) "has a weak/strong taste" ⇨ *aji ga usui* is a phrase sometimes used by Japanese beer drinkers to describe American beer.

nigami ga kiite-iru (苦味がきいている) "has bitterness [in a positive sense]" ⇨ *nigami* means "bitterness" and *kiite-iru* is from *kiku*, meaning "to take hold/take effect."

otsumami (おつまみ) "snacks" ⇨ the ubiquitous and sometimes unidentifiable snacks served with beer (the *o* is honorific).

geko (下戸) "a non-drinker/teetotaler" ⇨ written with kanji meaning "bottom/lower door."

jōgo (上戸) "a drinker" ⇨ written with kanji meaning "top/upper door."

Check the rest of the feature story for additional beer terminology



* revolution = 革命 *kakumei* / 変化 *hikaku* / 変化する *henshu* *henko* ⇨ accounting firm = 会計事務所 *keisai shisetsu* ⇨ warrior's shanty = 戦士の小屋 *senji no koya* ⇨ surfing/dotuseru ⇨ ubiquitous = 至る所 *arubakari* ⇨ ある所々 *aru tokoro* ⇨ ある所々 *aru tokoro*

べらんめい 父ちゃん

Beranmei Tōchan



1

Tōchan: おっ、なんでえ、こりゃ?
O!, nan dē, korya? (dialect)
O!, nan dai, kore wa? (standard)
 (interj.) what is as for this
 "Hey! What's this?" (PL2)

Kāchan: お中元 にビール い/いたんだよ。
O-chūgen ni biiru itadaita n da yo.
 (hon.) summer gift for beer received (explan.) (emph.)
 "We received (a case of) beer as an *o-chūgen* gift." (PL2)

On Box: ギン ドール
Girin Bīru
 Girin Beer

- his syntax is inverted; normal order would be *korya nan da*
- *o chūgen* (the honorific *o-* is almost always included) refers to the custom of giving gifts at midsummer to one's boss, important business associates, and other social superiors, as a token of gratitude for favors received.
- *itadaita* is the plain/abrupt past form of *itadaku*, the humble word for "receive."
- *Girin* is a play on the name of a popular maker of beer, Kirin.

• the vowel combination *ai* changes to *ē* or *ei* in certain dialects and masculine slang, including the speech of *Edokko* ("children of Edo" = "native Tokyotes") like Tōchan. *Dai* in "standard" Japanese is a colloquial variation of *da* ("is/are"). Asking a question with *da*, *dai*, or *dē* is masculine; it can sound quite rough but here is merely informal.

2

Tōchan: さっそく 冷しといてくんな。
Sassoku hiyashiteite kunnā (dialect)
Sassoku hiyashite oite kure (standard)
 right away chill-and-leave for me (command)
 "Chill some for me right away, will you?" (PL2)

Kāchan: それ が、冷蔵庫 故障しちゃったんだよ。
Sore ga, reizōko koshō shichatta n da yo.
 that (subj.) refrigerator broke down-(regret) (explan.) (emph.)
 "The problem is, our refrigerator has broken down." (PL2)

- *hiyashite* is the *-te* form of *hiyasu* ("to chill/make cold"), and *oite* is the *-te* form of *oku* ("set/leave"). (*Oku* after the *-te* form of a verb implies doing the action now/ahead of time/in preparation for some later event/purpose. He wants her to get some of the beer in the refrigerator right away so that it will be ready later on. The contraction *hiyashiteite* is used in "standard" Japanese as well as dialect.)
- *kunnā* is a dialect contraction of *kurenasen*, a command form of *kureru* ("give [to me] / do for [me].") *Kurenasen* was used in the pre-modern era but is not used today. *Kunna* or *kunnasen* are used today, but only in dialects.
- *sore ga* is used idiomatically for the feeling of "yes, but / I hate to say this, but / unfortunately ..." when responding to what the other person has said with some kind of negative information/bad news.
- *koshō shichatta* is a contraction of *koshō shite shimatta*, from *koshō suru*, a verb meaning "break down/go haywire" for mechanical things like cars, household appliances, vending machines, etc. *Shimatta* (plain/abrupt past of *shimaru*) after the *-te* form of a verb implies the action was regrettable/unfortunate.

3

Tōchan: うん、冷たくねーと 人まくな しな。
Un, tsunetakunē to umakunē shi na (dialect)
Un, tsunetakunoi to umakunai shi na (standard)
 (interj.) if not cold not predatory and (colloq.)
 "Hmmm... and it's no good if it's not cold..." (PL2)

- *An* with a long vowel represents pondering what to say or do.
- *tsunetakunai* is the negative form of *tsunetaku* ("cold"). *To* after a non-past verb can make a conditional "if/when" meaning, so *tsunetakunai to tsunetakunē to* = "if it's not cold." *Tsunetaku* is the word for "cold" used for beverages/food and for a sensation of chill that affects only part of the body, while *samui* is the word for cold ambient temperature and for feeling cold all over.
- *umakunai* is the negative form of *umai* ("good/tasty"). • "not tasty/no good."

4

Kāchan: おまいさん、そんな こと しても 冷えないよ。
Omai-san, sonna koto shite mo hienai yo.
 you-(hon.) that kind of thing even if do won't get cold (emph.)
 "Dear, even if you do that kind of thing, it won't get cold."
 "Doing that won't make it cold, Dear." (PL2)

Tōchan: え?
 E?
 "Huh?" (PL2)

Sound FX: ブー
Bū
 (sound of electric fan)

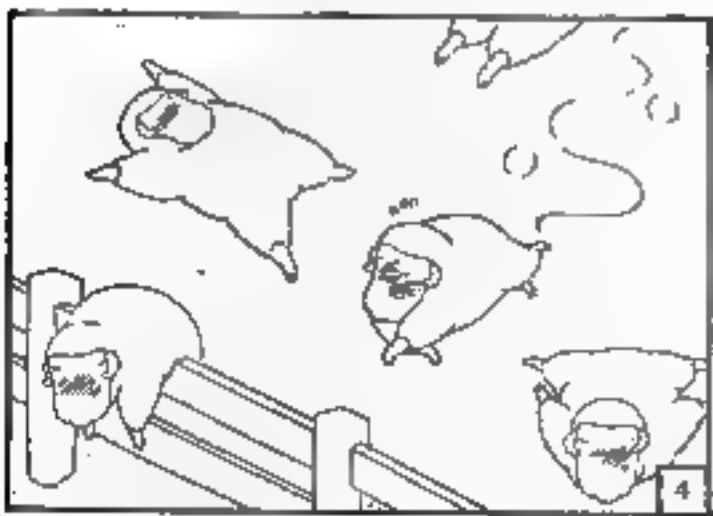
- *omai-san* is *Edokko* dialect for *omae-san*. *Omae* (lit. "you") from a male speaker sounds rough, but from a woman, especially with *-san* added, it usually has an endearing tone.
- *shite* is the *-te* form of *suru* ("do"). *shite mo* = "even if you do."
- *hienai* is the negative form of *hieru* ("become cold").
- *yo* is used for emphasis, especially with things you think your listener doesn't know but needs to know.

オジャマします

O-jama Shimasu

by いまぜき伸 Imazeki Shin

千鳥足



Title: 千鳥足
Chudori ashi
plover footsteps
Tottering Steps

- *chudori* = "plover(s)," and *ashi* = "feet/legs"; *chudori-ashi* essentially refers to walking like a plover, which is to say, in a waddling, zig-zag path. It's commonly used to describe the unsteady gait of a drunk person.

Father: みつお も 少し 飲め。
Mitsuo mo sukoshi nome.
(name) absc'n a little drink
"You drink a little, too, Mitsuo," (PL2)

Sound FX: トクトクトク
Toku toku toku
("gurgling" sound of liquid pouring/flowing out of a narrow container opening)

Mother: ダメ ですヨ、子供 なのに ビール なんか。
Dame desu yo, kodomo nanoni biru nanka.
no good is (emph.) child even though is beer a thing like
"That's no good - even though he's a child, (giving him) a thing like beer"
"You mustn't do that — (giving him) beer when he's a child." (PL2)

- Japanese often address their listener by name in situations when English speakers would use only "you," or "you" in combination with a name.
- *nome* is the abrupt command form of *nomu* ("drink").
- *dame da/desu* = "is no good/won't do", it's one of the most common ways to say that something is not permissible
- *na no ni* is the form *no ni* ("even though/when") takes after nouns: "even though/when it is."
- *nanka* is a colloquial *nado* ("a thing like/such as" or "things like/such as"), which often is essentially equivalent to *wa* ("as for"). The syntax is inverted. Normal order would be *Kodomo na nara biru nanka* (= *wa*) *dame desu yo*

Boy: ゲホッ ... にかアいい!
Gehoi ... Nigai!
Ickeking/gurgling (na FX) bitter
"Bleagh! It's bitter." (PL2)

Father: ワハハハ
Wa ha ha ha
"Hah hah hah hah" (laugh)

- *nigai* = "bitter"; lengthening the *o* gives the feeling that it was really bitter

Sound FX: ドサッ
Dasa!
Flop (effect of flopping down on bed)

Boy: うわあ、目 が 回る!
Uwā, me ga mawaru.
(exclam.) eyes (subj.) turn/spin
"Ugh, I'm dizzy." (PL2)

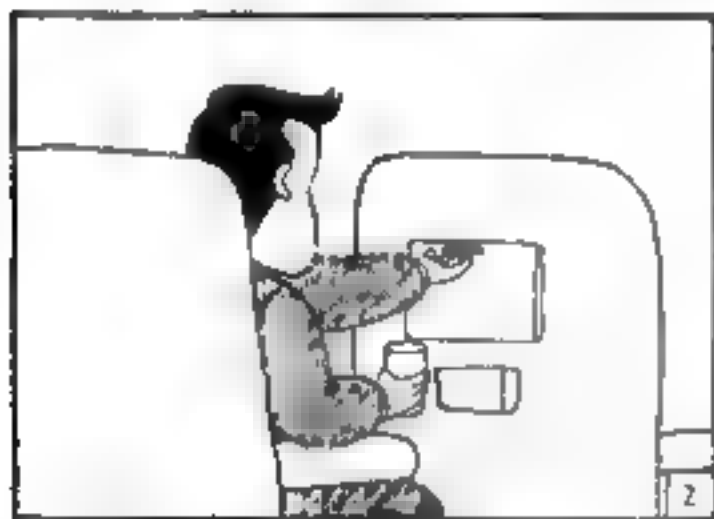
- *uwā* is an interjection/exclamation whose meaning can range from mild surprise to dismay to great discomfort/pain
- *me ga mawaru* (lit. "[one's] eyes turn/spin") is equivalent to such phrases as "get or be dizzy/feel giddy/feel faint/be stunned."

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オジャマします O-jama Shimasu

by いませき伸 Imazeki Shin

ショータイム



Title ショータイム
Shō Taimu
Show Time

1

Sound FX. カチャカチャ
Kacha kacha
Rattle rattle (sound of items in sales cart jostling together)

Passenger ビールちょうだい
Biru choudai
beer please
"A beer, please." (PL2)

- * *choudai* is an informal but still quite polite "please give me/let me have"
- * the passenger is on the *Shunkansen* = "bullet train" a variety of vendors periodically go up and down the aisles selling refreshments, box lunches,

3

Comedian 1. いらっしゃいませ
Irasshaimase!
welcome
"Welcome (to the show)" (PL4)

- * *irasshaimase* is a polite command form of the PL4 verb *irushiku* ("come") It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business. In this case we seem to have 2 tiny *manzai* comedians welcoming the bullet-train passenger to their show
- * *manzai* refers to comic dialogues performed by pairs of stand-up comedians, one playing the straight man/woman to the other's wit. Many *manzai* shi, or *manzai* comedians, use Kansai dialect

4

Comedian 1. 新幹線のおかげで
Shunkansen no okage de
bullet train s owing to
旅に悦びがなくなりました な?
tabi ni yōbi ga naku narimashita na?
travel to allure/pleasure (subj.) disappeared/became lost (exclq.)
"Owing to the bullet train, the allure has disappeared from travel, hasn't it?"
"The bullet train has really taken the allure out of travel, hasn't it?" (PL3)

Comedian 2: ホンマです な?
Honma desu nā.
truth is (colloq.)
"That's really true"
"(Yes) it really has." (PL3-K)

- * *okage* refers to "indebtedness" (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means "owing to/thanks to/as a result of" *Okage de* can be used both for giving credit and assigning blame.
- * *yōchi* (or *yōshi*) refers to the emotional/psychological appeal that something has + "allure/pleasure."
- * *naku* is the adverb form of *naru* ("not exist/not have"), and *narimashita* is the PL3 past form of *naru* ("become"), so *naku narimashita* is literally "came to not exist" + "disappeared/became lost."
- * *nā*, like *nē*, gives the feeling of an exclamation that expects agreement from the listener ("it really is so, isn't it?"), or that expresses agreement with the listener ("[yes.] it really is so. ").
- * *honma* is dialect for *hontō* ("truth").
- * don't worry if you don't "get" the joke. The humor here is in the absurdity of the situation.

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OL Shinkaron

by 秋月 りす / Akizuki Ritsu

1

Salaryman 1: カミさんとうまくいってるか?
Kamisan to umaku ite-ru ka?
 wife with well going (?)
 "Are things going well between you and your wife?"
 (PL2)

Sound FX: ひっく
Hikku Hic (a standard drunken sound)

Salaryman 2: いやー、ここんとこ忙しくて話もあんまり
Iya, koko n toko isogushikute hanashi mo amari
 (interj.) recently busy-(cause) conversation even not much
 "Well, I've been so busy lately, we don't even get to talk much." (PL2)

Salaryman 2: よくないです よね
Yokunai desu yo ne
 not good is (emph.) (critic)
 "That's not very good, is it?" (PL3)

- *kamisan* is an informal word for "wife" and could be translated as "your old lady", to refer to your own wife you usually say *uchi no kamisan*, at least on first mention.
- *umaku* is the adverb form of *umai* ("good"), and *ite-ru* is the progressive ("is/are -ing") form of *iku* ("go"), so *umaku ite-ru* = "is/are going well."
- *iya* with a long vowel is mostly a "warm-up" hesitation word, like "well" which can introduce either affirmative or negative statements; in this case it also contains a hint of the short *yo*, meaning "no," but he is not really giving a direct/outright "no", that meaning emerges more vaguely from the rest of the sentence.
- *koko* = "here," *n* = *me*, and *toko* is a contraction of *tokoro*, meaning "place," so *koko n toko* is literally "this place here," but it idiomatically means "recently/lately."
- *isogashikute* is the *-te* form of *isogashii* ("busy"); the *-te* form is used here to indicate the cause/reason for what follows.

Sound FX: ガラッ
Gara!
 Rattle (an abrupt rattle from opening the sliding door)

Sound FX: ひっく
Hikku Hic

Salaryman 2: たらいま。おーい、帰ったぞー
Taraima. Oi, kaetta zo
 just now hey arrived home (emph.)
 "Hi. Hey, I'm home." (PL2)

Wife: ん...
N... "Huh?" (PL2)

- *taraima* is a drunken/slurred *tokuma*, which literally means "just now" but is also the standard greeting spoken when arriving home from work/school/an errand: "Hi/I'm home/I'm back."
- *oi* is an abrupt "hey" or "yo" for getting someone's attention. The first vowel is lengthened when calling out loudly, especially to someone far away.
- *kaetta* is the plain/abrupt past form of *karu* ("go/come home"), and *zo* is a rough/informal masculine particle for emphasis (he lengthens it because he's calling loudly), so *kaetta zo* is literally "I've come home." → "I'm home."

2

Salaryman 2: 会話 なんら。大事な の は 夫婦 の 会話
Kawa nara. Daiji-na na wa fūfu no kawa!
 conversation (emph.) important thing as-for husband&wife's conv.
 "It's conversation. What's important is a husband and wife's conversation."
 "Talk. It's important that a husband and wife talk!"
 (PL2)

Sound FX: ひっく
Hikku Hic

Wife: あー、だいじょぶ、れぞこにあるから
A, daijōbu. Rezo-ko ni aru kara.
 (interj.) all right/no worry refrigerator in exist because
 "Oh, don't worry. It's in the fridge." (PL2)

(continued on next page)





1

Wife: おかえり。 ごはん は？
Okaeri. Gohan wa?
(hon.)-return home meal/rice as-for
"Welcome home. As for dinner?"
"Hi. Do you want to eat right away?" (PL2)

Husband: あー、あつー。 先に フロ にはいる
A. atsū. Saki ni furo ni hairu.
(exclam.) hot first bath to will enter
"Man, is it hot! I'd take a bath first." (PL2)

- *okaeri* is the informal form of *okaerimasai*, the standard greeting given when someone comes home: "Welcome home/welcome back/Hi."
- stating just a topic (... *wa?*) with the intonation of a question asks very generally about the status/condition/etc. of that topic. It's possible in this case that she means "Have you had dinner?"; but based on the way he answers as well as the fact that she seems to be getting dinner ready, we interpreted it as a question of when he wanted to eat rather than whether he had already eaten.
- *atsū* is an exclamatory form of *atsui* ("hot").

2

Husband: はー、さっぱりした！
Hā sappari shita!
(sigh) feel refreshed
"Ahhh, I feel refreshed!" (PL2)

- *sappari* refers to a feeling/condition of being "clean/cool/fresh"; *sappari shinu* is the past form of *sappari suru* ("feel refreshed").

3

Sound FX: ぶー
Fuū
(effect of exhaling after taking big swig of iced mugicha, "barley tea")

Husband: あー、麦茶 が うまいっ！
A. mugicha ga umai!
ahh barley tea (subj.) good/delicious
"Ahh, mugicha tastes so good!" (PL2)

- *umai*, when used of food items, is an informal word for "delicious/tasty."

4

Husband: しまったあ。ビール 飲む つもり だった のにーっ！
Shimatta. Bīru nomu tsumori datta noni!
(exclam.) beer drink intent was even though
"Shoot! I was going to have beer!" (PL2)

- *shimatta* is an exclamation of regret/chagrin. "Oh no!/Shoot!/Damn!" Lengthening the final vowel represents more intense regret/chagrin.
- *tsumori* is a noun meaning "intent," and *datta* is the past form of *da* ("is/are"), so *tsumori datta* = "was (my) intent to" → "I intended to/was going to."
- *noni* ("even though/although"), especially at the end of sentence, can express regret/dismay/disappointment. He had been looking forward to the special taste of that first swig of ice-cold beer after a hot bath.

(continued from previous page)

- *nai ita* is a drunken/shamed *na no* (the form explanatory *no* takes after nouns) + *da* ("is/are").
- *daiji* is a noun meaning "important," and *daiji-na* is its adjective form.
- *no* is being used here as a kind of pronoun standing in for *koto* ("thing"), so *daiji-no no* = "important thing." *Wa* makes this the topic of the sentence.
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern" → "don't worry."

4

Sound FX: んー
Ngā (effect of snoring)

Sound FX: ずー
Sūi (the breathing of someone sound asleep)



Title: ビール 好き
Biru suki
beer like
Beer Lover

- the suffix *suki*, from *suku* ("like"; *s* changes to *u* for euphony), can be added to the name of almost any object or activity to make a word meaning "a person who likes (that object/activity)" + "lover"

Man: わしや 昔 から ビール なんかも
Washi mukashi kara biru nanka
as for me long ago from beer a thing like
お茶がわり さ
ocha-gawari sa
(hum.)-tea-substitute (emph.)

"As for me, from long ago, beer is a tea substitute."
"I've always drunk beer like tea." (PL2)

Furiten: へ
He
(inter.)
"You don't say." (PL2)

- washi* is a contraction of *washi wa*; *washi* is a word for "I/me" used mostly by middle-aged and older men, and *wa* marks *washi* as the topic of the sentence
- mukashi* = "long ago," and *kara* = "from," so *mukashi kara* = "from long ago," this often corresponds to "(I/we/they/etc.) have always..." in English
- nanka* is a colloquial *nanda* ("something like"), here essentially equivalent to *wa* ("as for"), but with a feeling of belittling/making light of what comes before it: "as for (the likes of) beer,..." In English the same feeling would be conveyed mostly by tone of voice
- gawari*, from *kawari* (the noun form of *kawaru*, "take the place of/substitute for"; *k* changes to *g* for euphony) can be added to various nouns to mean "a substitute for (the item)," so *ocha-gawari* = "tea substitute"
- sa* is used in informal speech mostly by males for authoritative/assertive emphasis, including when bragging (in which case it can feel a bit like "so there/what do you think of that?"). It takes the place of *da/desu* ("is").
- he* is a light exclamation, like "Gee!/Wow!/How about that!/You don't say!" or like "Oh yeah!/Really?" when the speaker isn't actually questioning. It can imply that the speaker is impressed or merely be a show of polite interest

Man: ビール なんかも お茶がわり だよ
Biru nanka ocha-gawari da yo
beer a thing like (hum.)-tea-substitute is (emph.)
"I drink beer like tea." (PL2)

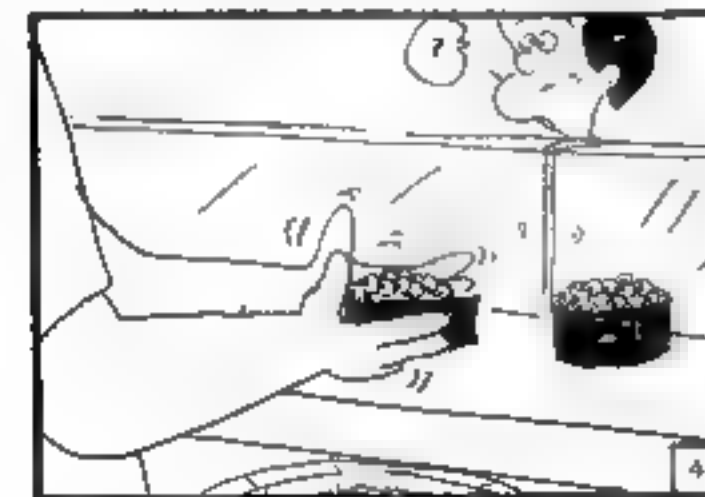
Women: へ
He
(inter.)
"You don't say." (PL2)

Furiten: ビール ですか?
Biru desu ka?
beer is it?
"Is this beer?" (PL3)

Man: そう だよ
Sou da yo
(that way is emph.)
"That's right." (PL2)

- ocha-gawari* normally implies drinking something casually/often in the course of the day, since *ocha* in this case is the generic use that includes not just green tea, but black tea, herb tea, barley tea, and even coffee — i.e., any hot beverage taken for refreshment. But our beer lover seems to have also included *ocha* in its most formal sense: "tea-ceremony tea." The large tea bowl Furiten is holding, the large round kettle set on a sunken brazier, and the bamboo water-ladle laid across the top of the kettle all represent elements of formal tea ceremony

フリテンくん Furiten-kun



Title: スシ屋
Sushi ya
Sushi Shop

- -ya is added to the names of various commodities and trades to indicate either a shop dealing in that commodity/trade or the person running it

Customer: さて と、 / いくら?
Sate to / Ikura?
well/nw (quote) how much
"Well now . . . / How much (does it come to)?" (PL2)

- sate implies the speaker is about to do something/begin something
- ikura can ask "how much" for just about anything, but it's often the question "how much does/did it cost?"

Customer: ねえ、ちよっと。 / いくら?
Nē, chotto / Ikura?
say/hey a little how much
"Say, excuse me. What's my bill?" (PL2)

- nē at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here"
- chotto (lit. "a little") used as an interjection is also an attempt to get a person's attention. Its English equivalent depends on the context: "hey/say/ excuse me/look here/just a minute/hold it/etc."

Customer: ねえ、おっさん! / いくらだよ?
Nē, Ossan! / Ikura da yo?
say/hey mister how much is (emph.)
"Hey, Mister! How much is it?" (PL2)

Chef: うるさい なー。いまやっつてるよ
Urusai na. Ima yatte-ru yo.
noisy/annoying (colloq.) now am doing (emph.)
"Cool it, will ya. I'm doing it right now." (PL2)

- *urusai* is a mostly masculine contraction of *oyasai*, which is used both to mean "uncle," and as a generic term of address/reference for men past their mid-twenties or so (especially when you don't know their name, but often even when you do). In its generic use, *oyasai* is less formal than "sir," more like calling someone "master," but still quite polite. *Ossan* is less polite and can have either just a casual feel or a rough feel, so it needs to be used with caution; it is not normally used to mean "uncle."
- asking a question with *da* is masculine and can sound very rough, with or without the emphatic *yo*.
- *urusai* means "noisy/annoying/obnoxious," and a following *na/na* is essentially for emphasis, so *urusai na* = "you sure are noisy/obnoxious." When *urusai* is said sharply/emphatically, its feeling can range from "shut up!/be quiet!" to "cool it/stop bothering me/go away/buzz off."
- *yatte-ru* is a contraction of *yatte-iru* ("am/is/are doing"), from *yaru*, an informal word for "do."

Customer: ?

- *ikura* also means "salmon roe," so the sushi chef thought the customer was ordering some more sushi. This is one of those cases where it's impossible to make the pun work in English. Since salmon roe by itself will not stay in place on top of the rice, a strip of *nori* ("seaweed" that comes in sheets) is wrapped around the rice to hold the roe in place



OL Reiko-san



| | |
|---|--|
| 1 | <p>Father: いろいろ、何かつまみ作ってくれ <i>Reiko, moroku tsumami tsukutte kure</i> <i>(name) something appetizer (make (request))</i> "Reiko, make something for me for an appetizer, will you?" (PL2)</p> <p>On Bottle: ビール <i>Beer</i> <i>Beer</i></p> <ul style="list-style-type: none"> <i>tsumami</i> is the noun form of <i>tsumamu</i>, meaning "pinch/pick up (with one's fingers/chopsticks/etc.)", which is used idiomatically to mean "snack nibble on (appetizers)." <i>Tsumami</i> refers most commonly to foods nibbled or while drinking alcoholic beverages. <i>tsukutte</i> is the <i>te</i> form of <i>tsukuru</i> ("make") and <i>kure</i> after the <i>te</i> form of a verb makes an informal/abrupt request or gentle command, "(do it), please X(do it), will you?" Requesting/commanding with <i>te kure</i> is masculine. |
| 2 | <p>Reiko: あーら、娘にそんなことさせて / お母さん、ママに (し) いる (つもり)? <i>Āra, musume ni sonna koto sasete omiya no mama ni demo suru (sumori?)</i> <i>(interj.) daughter to that kind of thing make do drinking shop & modern, to do something do make interj.</i> "My, my, (by) making your daughter do that kind of thing, do you intend to make her into the mama-san of a bar or something?" (PL2)</p> <ul style="list-style-type: none"> <i>asete</i> is the <i>te</i> form of <i>saseru</i>, the causative ("make/let do") form of <i>suru</i> ("do"). The <i>te</i> form often functions like the English phrase "by doing..." or when the verb is causative "by making (let) do..." <i>ya</i> is often added to the names of a commodity or trade to indicate a shop/tradesman dealing in that commodity/trade; in this case it is added to the name of an activity (<i>nomu</i> is from <i>nomu</i>, "drink") to indicate a shop where that activity takes place. <i>Nomu ya</i> tends to evoke a traditional Japanese style drinking establishment rather than more contemporary Western style places, but it can be used as a generic term for any "watering hole." <i>ni suru</i> is an expression meaning "make (it/me) into..." by inserting <i>demo</i> ("or something") it becomes "make (it/me) into... or something." <i>ni suru</i> is a complete thought/sentence ("make [me] into a mama-san or something") modifying <i>sumori</i>, a noun meaning "intend." She speaks it with the intonation of a question, so it's equivalent to... <i>sumori desu ka</i>, "is it your intent to...?" |
| 3 | <p>Father: いいね、へたな会社より、OLより、上は、下は、どっちも、いいか <i>ii ne heta na kashai de oeru yori yori yoppo shi mo shi jo naki ka</i> <i>good/fine (colloq.) inferior/3rd rate company as be an OL more than greatly preferable is it not?</i> "(Sounds) good. It's a lot better than being an OL, for some third-rate company." (PL2)</p> <ul style="list-style-type: none"> <i>heta na</i> literally means "unskillful/clumsy/hungling" so when applied idiomatically to a corporation it implies "inferior/3rd rate." <i>De</i> marks the location of an action, and adding <i>yori</i> to OL makes it a verb, "be an OL." <i>yori</i> is attached to the lesser item in statements involving comparisons. OL <i>yori yori</i> "more than being an OL." <i>yoppo shi</i> is a colloquial equivalent of <i>yoboku</i> ("very much/greatly"), and <i>mo shi</i> means "better/preferable" with the connotation of "the lesser of two evils." |
| 4 | <p>Mother: そうね、料理は覚えるし、お金もはかせけるし、どっちも二利、いい <i>Sō ne Ryōri wa oboeru shi, okane wa kasegeru shi, dokko ryōroku jūnichi</i> <i>that way (colloq.) cooking as for will learn and (from) money as for can earn and one action two benefits is not?</i> "That's right. You'll learn to cook, and (at the same time) you can make money, so it'd be killing two birds with one stone." (PL2)</p> <ul style="list-style-type: none"> <i>ne</i> (or <i>nē</i>) by itself often replaces <i>demo ne</i> ("ex, isn't it?"), especially in feminine speech, so <i>sō nē</i> here literally means "it is that way, isn't it?" <i>shi</i> is an emphatic "and/and moreover" for connecting clauses in a complex sentence. <i>kasegeru</i> is the potential ("can/able to") form of <i>kasegu</i> ("make/earn [money]"). <i>dokko ryōroku</i> literally means "two benefits from one action," and was the expression used before (1) (2) (<i>isshoku nitchō</i> (literally "one stone, two birds") was adopted from English. Today both expressions are used. <i>ja nai</i> literally looks like "is not," but this is a rhetorical question "it is... is it not? (Yes, it is.)" → "It is." |
| 5 | <p>Reiko: やってやろうじゃないの! / はい、お客さん、何が いい か ね? <i>Yatte yarō ja nai no! / Hai, okyakusan, nani ga ii ka ne?</i> <i>do for you shall I not? yes/dokay (from kousakana (them)) what (sully.) good/fine (?) (colloq.)</i> "I'll do as you say, then. Okay, sir, what'll you have?" (PL2)</p> <p>Menu: 厚揚げ 120円 / ねたさ 50円 / お漬物 30円 / 肉じゃが 200円 / 焼魚 150円 <i>Atsuage waman en / Netasa gosen en / Osukku san-en-en / Nikujaga niman-en / Yakuzakana ichibu-en</i> Thick-fried tofu ¥10,000 / Hawasa ¥5,000 / Pickled vegetables ¥3,000 / Meat & potato stew ¥20,000 / Grilled fish ¥10,000 (PL2)</p> <ul style="list-style-type: none"> <i>yatte</i> is the <i>te</i> form of <i>yaru</i> (informal word for "do"), and <i>yoro</i> is the volitional ("let s/I shall") form of another <i>yaru</i> ("give to [someone]"), which after the <i>te</i> form of a verb means "do (the action) to/for [someone]". <i>ja nai no</i> is once again a rhetorical question, and since it follows a volitional form it becomes "shall I not (do the action)? (Yes, I shall.)" → "I shall (do the action)." <i>hai</i>, literally "yes," is sometimes used to indicate readiness for an action, "well then/okay/all right." <i>atsujage</i> are thick slabs of tofu fried in deep fat, served with a variety of relishes such as grated ginger, green onions, and soy sauce. <i>fū</i> (so) comes from <i>ita</i> ("board," referring to <i>kamaboko</i>, a kind of steamed fish paste that comes on a small board) + <i>wasabi</i> ("waseradish" - the Japanese variety lamellar to washi lovers everywhere); slabs of the steamed fish paste are dipped in soy sauce that has been spiked with the <i>wasabi</i>. <i>Jaga</i> is short for <i>potato</i> ("potato"). The prices on Reiko's menu are unexpectedly high (¥10,000 is almost \$100 at current exchange rates.) |

おれい子

by やまだ三平 / Yamada Sanpei



OL Reiko-san



1

Reiko: たらいま

Taraima

just now

"I'm home!" (PL2)

Father: お、帰ってきたぞ。

O, kette kita zo.

(interj.) return/home came (emph.)

"Ah, she's home." (PL2)

- *taraima* is a drunken/shirred *taraima*, which literally means "right now/just now" but it is also the standard greeting used when returning home. It is actually an abbreviation of *taraima kaerimashita* ("I have just now returned home"). The standard response to this greeting is *o-kaerimasu* "welcome home."
- *kette* is the *-te* form of *kaeru* ("come/go home"), and *kita* is the plain/abrupt past form of *kiru* ("come"). A form of *kuru* after *kaeru* clarifies that the return is/will be toward the speaker (i.e., "come home") rather than away from the speaker ("go home").

2

Mother: まあ、酔っ払って

Ma, yopparatte

(interj.) drunk (cause)

"My goodness. You're drunk." (PL2)

Reiko: 競馬でスっちゃって / 頭にきたから飲んできちゃったのよ

Keiba de sutchatte / atama ni kita kara nondе kuchatta no yo

horse races at (acc) (regret) (cause) get angry because/so drink and-came (regret) (explan) (emph.)

"I lost money at the track, and it made me mad, so I went drinking." (PL2)

- *mai* is commonly used as an interjection of surprise by women. Though both men and women can use *mai* as a "softener" or "verbal warm-up/pause," men sound effeminate when they use the word to express surprise.
- *yopparatte* is the *-te* form of *yopparu* ("become drunk") using the *-te* form here implies something like *yopparatte do shita no?* ("You're drunk, what happened?"). *-te* forms often indicate the cause/reason for what follows — in this case the cause/reason for her (implied) question/concern.
- *sutchatte* is a contraction of *sutte shimate* (the *-te* form of *すて* *sute* ("lose/forget")) plus the *-te* form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action was regrettable/undesirable. Here, too, the *-te* form is used to indicate the cause/reason for what follows.
- *atama ni kita* is the plain/abrupt past form of the expression *atama ni kuru*, literally "comes to one's head," meaning "get angry/mad." *Atama ni kita kara* "because I got mad/it made me mad."
- *nonde* is the *-te* form of *nomu* ("drink"), and *kuchatta* is a contraction of *kite shimatta*, from *kuru* ("come") and the plain/abrupt past form of *shimau* ("end/finish/put away" again implying the action was regrettable/undesirable"). A form of *kuru* after the *-te* form of another verb often means the person did the action before coming; in this case, before coming home, which is to say, on the way home.
- ending a sentence with the explanatory *no* plus *yo* is mostly feminine. In most such cases men would say *mao* *do yo*.

3

Father: たく 昔はオレ、飲む、買う、買うは 男の 権利 / たか

Taku, mukashi wa oretsu, utau, kau wa otoko no tokken datte nara.

(exclm) long ago as-for drink buy-as-for male's special priv. legs was even though

"Sheesh. It used to be that 'drinking, gambling, and buying' were just for men." (PL2)

Sound FX: グッ

Gub!

(effect of taking a gulp of beer)

- *taku* is a contraction of *montaku* (literally "completely/entirely"), which is often used as an expression/acclamation of exasperation.
- *nomu* ("drink") refers to drinking alcohol; *utsu* is from *bakuchi utsu* ("to gamble"; *bakuchi* = "gambling"); and *kau* ("buy") in this triad means *omae o kau* ("buy women" → "engage the services of a prostitute").

4

Reiko: 買うも たか

Kau mo taku yo.

buy also did (emph.)

"I bought, too." (PL2)

Father: えっ!?

Ei?

"What?!" (PL2)

- *kau* is the plain form of the verb for "buy," but in this case it functions grammatically as a noun because it is a direct quote from the three activities her father mentioned as having been exclusively masculine in the past. Because she quotes directly from her father's words, it at first sounds like she's saying she bought a prostitute — which explains her father's surprise/alarm.
- *yatta* is the plain/abrupt past form of *yaru* ("do").

5

Reiko: ヤケ買い

Yakegai

(despair/frustration) buying (emph.)

"It was frustration-buying."

"I went shopping to vent my frustrations." (PL2)

Father: あ、びっくりした

A, bikkuri shita

(sigh) be surprised/startled

"Whew, you had me scared (for a moment)!" (PL2)

- *yake* refers to a state of "despair/desperation," and when prefixed to an action noun (*kau* is a noun form of *kau* "buy") it implies doing that action out of desperation or to relieve one's despair/frustration. The kind of drinking she did on her way home — to "drown her sorrows," would similarly be called *yake-ake* (from *sake* "alcoholic beverage" → changes to *e* for euphony).
- in informal situations, the emphatic particle *yo* by itself can function as *demo yo* ("is/was" + emph.), especially in female speech.
- *bikkuri shita* is the plain/abrupt past form of *bikkuri suru* ("be surprised/startled/frightened"). The *a* before this is essentially a sigh of relief.

(Continued from page 32)

なタレントなんです。あんまり親しまれるタレントじゃなくて、どっちかというところ嫌いな人が結構多いと思う。本人はすごく、とってもいい人なんですけど、少なくともテレビの上のイメージでは、すごく強気な、どっちかというところ悪役的なキャラクターなんです。

① Schodt: じゃあ、喪黒の様な所もある。

② Abiko: そう、そこが又あの人の魅力になっているわけですよ。

③ Schodt: 最後に、アメリカの読者に対して何か伝えておきたい事があれば、これを読んでいる時にこういう所を見てほしいとか、こういう所を理解してほしいとかがあれば、とおもっています。

④ Abiko: 基本的に日本人もアメリカの人でも人間の心の心というのは同じではないかと思うんです。だから、ここにアメリカの読者の人がこのマンガを読んで、どういうふうな感想を持つのかなという事にすごく興味があるんで、もし何か見えて面白いと思われたら、ぜひその感想を僕が知りたいと思うんですよ。

⑤ Schodt: いいですね。

⑥ Abiko: それがすごく興味があります。

⑦ Schodt: もしかしたら、読者からの手紙が我孫子先生に殺到して来るかもしれません。

⑧ Abiko: それを期待してますけど、

but on the whole he's not a well-liked personality, and I think there are in fact quite a few people who dislike him. Kyosen himself is really a very nice person, but his TV persona is a very powerful character, more of a villain.

① Schodt: So he's like Moguro in some ways.

② Abiko: Right, and that's actually part of his appeal.

③ Schodt: Finally, is there anything you'd like to tell your readers in America, anything in particular you'd like them to notice when they read this manga, or any aspects of it you'd like them to understand?

④ Abiko: I think the innermost reaches of the human heart are fundamentally the same whether you're Japanese or you're American. So, turning your question around, I'm actually very much interested in what kind of reaction American readers have when they read this manga. If they see something that they find particularly interesting, by all means I'd like to know what it is.

⑤ Schodt: That sounds like a good idea.

⑥ Abiko: I'm very curious about that.

⑦ Schodt: You just might get a deluge of letters from our readers.

⑧ Abiko: I'll be looking forward to it.

Correspondence to Abiko-sensei will be forwarded from Mangajin. Write to:
Mangajin/Abiko Interview PO Box 7119, Marietta, GA 30065

Computer Corner

(continued from page 24)

Japanese message becomes a string of garbage text.

You can remedy this by converting your files from Shift-JIS to JIS format prior to sending them. Most word processors (including WordPerfect-J) include export filters that do this. Tell the people you communicate with to do the same. Then, when you receive a file, before reading it, import it into your word processor as JIS text. Your application will then recognize the text and display the appropriate characters.

Before sending the text, copy it into your communications application. If this program is not equipped to recognize Japanese text, it will display the file as garbage text, but have no fear, at this point it is properly encoded and will be readable when viewed from an application capable of displaying Japanese. When you receive Japanese e-mail, use your word processor to import the text file from the communications software as JIS text.

You will have to make a few sacrifices to have optimum success with your Japanese e-mail. The first sacrifice will be the

text layout and formatting. You will not be able to use bold, italic, or other type styles in your document. Also, since the Internet does not like long lines of code, it is best to use a carriage return after every forty Japanese characters (or fewer). To help you keep an eye on this, choose a monospaced font (most Japanese fonts are monospaced) and set the type size so that only forty characters fit on a line. Roman characters will take up half the space of Japanese characters, so if a line contains a mix, it may contain more than forty characters. However, do not use the half-width katakana characters in your message, as they may not transfer properly. Remember to hit the return key at the end of each line.

If you would rather preserve the formatting of your document, and your addressee is using a compatible word processor, you can save the file normally and send it as a binary transfer. The other party can then simply open the file and read it with their own word processor.

Douglas Horn

Maboroshi no Futsū Shōjo

by
内田 春菊
Uchida Shungiku

幻想の普通少女

A note on the title: A favorite device of manga artists is the use of *hiragana* or *katakana* (phonetic symbols) beside *kanji* to give unconventional readings. In this title, the reading *maboroshi* ("phantom/apparition/vision") is given beside *kanji* which would normally be read *gensō* ("fantasy/illusion/dream"). This was probably to indicate which end of the spectrum of *gensō*'s meanings was intended, but only the artist can say for sure. Concerning the use of *katakana* to write *futsu* beside *kanji* which are in fact read *futsū*, we can make more specific comment (see the article by Ito Hiroko below).

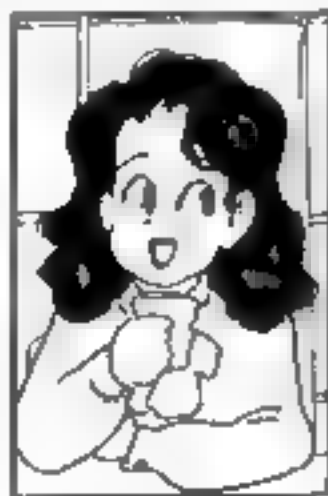
"The Illusory Ordinary Girl," would be a good literal translation of the title, but we prefer "The Elusive Ordinary Girl."

The Main Characters:



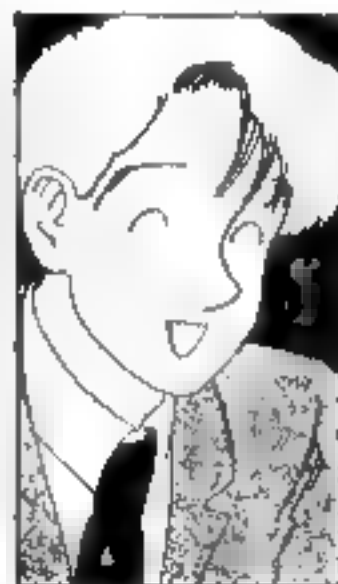
Sakata (she is addressed by her last name in this story) is Sayuri's best friend, and, unlike Sayuri, a fairly conventional high school girl. In Sakata's eyes, Sayuri's way of thinking is very peculiar. Sakata's greatest desire is to be like everyone else (*futsū*), which drives Sayuri crazy.

Yamashita Chōko is Sayuri's mother, a divorced working mom. She works at a night club as a hostess, which makes her a somewhat unconventional Japanese mother. True to her free-thinking ways, she runs a very loose and easygoing household.



Yamashita Sayuri, a high-school student, is the heroine of our story. Raised by a single working mother, she has learned to be tough, resourceful, and independent-minded. In this respect, she is different from most of her classmates, and indeed, she is often puzzled by the rigid attitudes of her peers.

Yoji is Sayuri's boy friend. She met him at a disco one night, and they have been dating steadily since then. He has dropped out of college, and now works as a host at a bar. Like Sayuri, he is somewhat outside of the mainstream.



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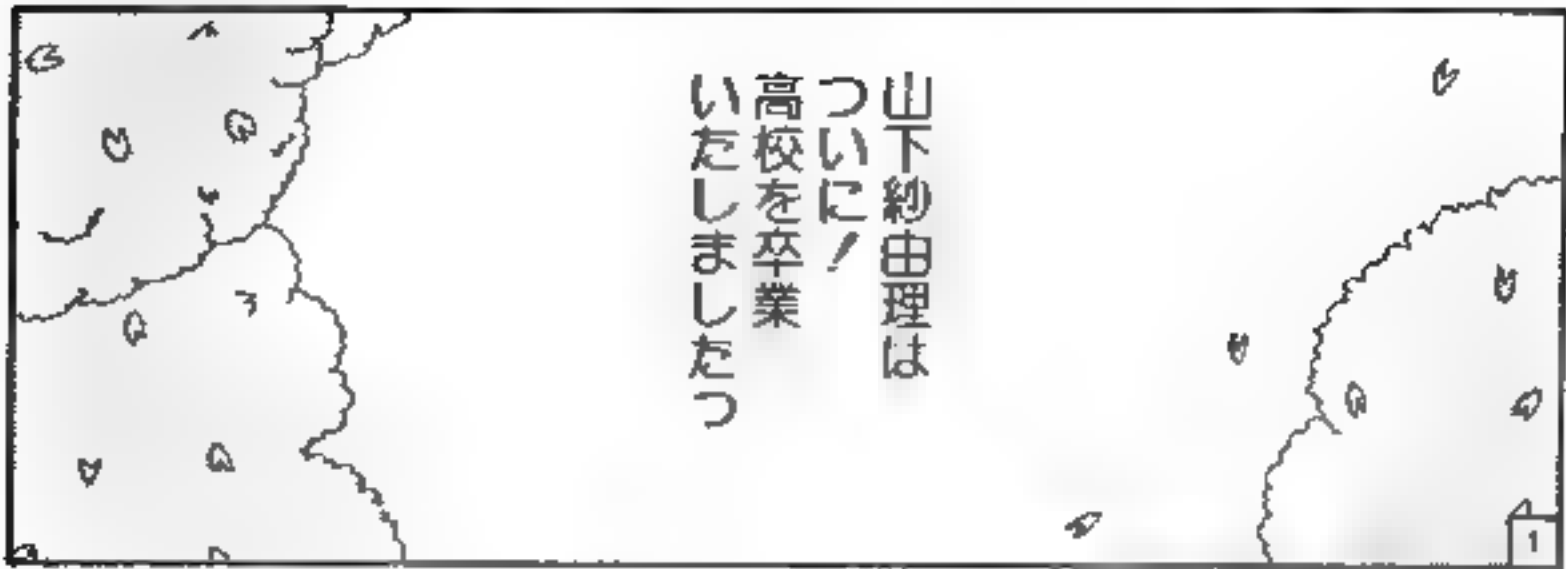
The Meaning of "Futsū"

Maboroshi no Futsū Shōjo is a story about "futsū" (普通) what it means to be *futsū*, who in this day and age is *futsū*, and whether *futsū* is a good thing or not. In English, *futsū* is generally translated as "ordinary," "common," or "average," but in contemporary Japanese culture, the word "futsū" has implications beyond the dictionary meaning. The use of *katakana* to write the word *futsū* in the title (beside the *kanji*)

is an attempt to convey the sense of this deeper meaning.

The word *futsū* became a national buzzword in 1977 with the break-up of the Candies, the most popular female vocal group of the time. At their final concert, they announced, "*Futsū no onnanoko ni modoritai*" ("We want to go back to being ordinary girls") and broke into tears. This scene started a

(continued on page 59)



| | |
|---|--|
| 1 | <p>Narration. 山下 紗由理 は ついに 高校 を 卒業いたしましたっ!</p> <p><i>Yamashita Sayuri wa tsui-ni kōkō o sotsugyō itashimashita!</i> (surname) (given name) at-for finally high school (obj.) graduated</p> <p>Yamashita Sayuri has finally graduated from high school! (PL4)</p> <ul style="list-style-type: none"> • <i>tsui-ni</i> = "at long last/finally," implying "after much effort/many hardships." In the manga itself, the exclamation point is placed after <i>tsui-ni</i> to emphasize the feeling of "finally," not to mark it as the end of an exclamatory sentence. This is a common device in manga, but not generally in other kinds of writing. • <i>sotsugyō</i> = "graduation" and <i>sotsugyō suru</i> is its verb form, <i>itashimashita</i> is the polite past form of the PL4 verb <i>tasu</i>, equivalent to <i>suru</i> ("do"). <i>O</i> marks <i>kōkō</i> as the direct object of the verb, <i>sotsugyō suru/itasu</i> ("graduate"). • the small <i>tsu</i> at the end implies the <i>ta</i> is spoken crisply/sharply, so it in effect serves as another exclamation point. |
| 2 | <p>Certificate: 卒業 証 書</p> <p><i>Sotsugyō Shōsho</i> graduation certificate Diploma</p> <ul style="list-style-type: none"> • <i>shōsho</i> is used in the names of many certificates, with the precise nature of the certificate indicated before it. 借入金 証 書 <i>shakuyō shōsho</i> = "certificate/bond of debt", 選 挙 証 書 <i>sen shōsho</i> = "certificate of election", etc. |
| 3 | <p>Sound FX. がしっ</p> <p><i>Gashi!</i> (effect of embracing strongly)</p> |
| 4 | <p>Yōji おめでと よか た な、 さゆり、 な、</p> <p><i>Omedeto. Yokatta na, Sayuri, na.</i> congratulations was good/nice (colloq.) (name) (colloq.)</p> <p>"Congratulations. That was good for you, wasn't it, Sayuri, wasn't it?"</p> <p>"Congratulations, Sayuri! Congratulations!" (PL2)</p> <p>Sayuri: ありがとう</p> <p><i>Arigatō</i></p> <p>"Thank you." (PL2-3)</p> <ul style="list-style-type: none"> • <i>yokatta</i> is the past form of <i>yoi</i> ("good/fine/agreeable"); <i>yokatta na</i> (or <i>ne</i> - in "that was good/nice, wasn't it?") is often used to congratulate a person on their success/good fortune/new acquisition/etc. It's a less formal "congratulations" than <i>omedetō</i>. • <i>na</i> is a masculine/informal equivalent of the particle <i>ne</i>, which expresses the speaker's expectation that the listener agrees with what he has said. • <i>omedetō</i> is a shortened, informal feeling <i>omedetō</i> (<i>gozaimasu</i>), a congratulatory phrase/greeting used for a wide variety of joyful/auspicious occasions, including birthdays, New Year's, times of significant personal achievements (such as graduations), and times of good fortune or special joy. |

(continued from page 37)

tradition of female entertainers retiring from show business to tremendous applause from the media for their courage in returning to ordinary life, becoming *futsū no okasan* (ordinary housewives) or *futsū no obasan* (ordinary middle-aged women). In the mid-1980s, the Fuji-Sankei group contributed to an escalating *futsū no onnanoko* boom by coming out with a television program called *Yūyake Nyan-Nyan* that featured totally average high school girls singing and dancing. This show became a huge hit.

Why is it considered so admirable to be *futsū*? Traditionally, the glue holding Japanese society together has been a highly evolved sense of harmony and social order. To maintain harmony, it is necessary that people act in very predictable, or "ordinary," ways. The oft-used expression *deru kugi wa ute* (出る釘は打て, "the nail that sticks out gets hammered down") reflects this idea.

For women, the norm has long been represented by the ordinary housewife type. In the past, simple survival dictated that most women marry. Parents raised their daughters to be good housewives, and the school curriculum for girls was designed for this purpose. Girls grew up learning to become women that men would like, not what they themselves wanted to be.

In 1947, coeducation was introduced in Japan, and girls began to study the same subjects as boys, in the same schools. In other words, they were given the same knowledge and skills to make their way in the world. For the first time, becoming a

housewife was not the only way to earn a living.

At the same time, there was a shift in the family structure as the extended-family system disintegrated and the nuclear family took its place. With young couples trying to make it on their own, it became an economic necessity for many young wives to work. Husbands were obliged to change their attitudes and consent to their wives' working for the economic good of the household.

Those born after 1950 (Sayuri's mother's generation) experienced these major societal changes even as they were raised by parents still rooted in the old ways of thinking. Thus they were caught between two completely opposing value systems. Some held fast to the old ways, some embraced the new, and some adopted a little of each. Gone were the days when everything could be taken for granted, and people didn't have to think about whether or not they were *futsū*.

The generation represented by Sayuri, Sakata, and Yōji was the first to grow up with parents who had been educated in a coeducational school system. As such, they were exposed to a greater variety of attitudes and lifestyles than any previous generation. In *Maboroshi no Futsū Shōjo*, Sayuri and Sakata represent the extremes of the spectrum, with Sakata doing everything in her power to be *futsū*, and Sayuri questioning the very meaning of *futsū* in today's world.

—
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| | | |
|----|--|--|
| 5 | <p>Sakata: もしもし Moshi moshi... "Excuse me..." (PL3)</p> <p>Mother: はっはっはっ! Hah hah hah! "Hah hah hah!" (light/cheerful laugh)</p> <p>Sayuri: ん? N? "Huh?" (PL2)</p> <p>Classmates: え、山下さん、すごい、すごい、すごい。 E Yamashita-san te sugoi sugoi sugoi what? (name-hon.) (quote) amazing/incredible amazing/incredible "What? Yamashita-san is incredible, incredible." "Wow! Look at Yamashita-san! Can you believe it? Can you believe it?" (PL2)</p> | <ul style="list-style-type: none"> • moshi-moshi is most familiar as the word used for "hello" by the caller at the beginning of a phone call, but it can also be used when trying to get someone's attention in person, like "excuse me." In such cases it sounds quite formal. • E with a rising intonation is like "Wha-a-?" here with the feeling that they can't believe what they are seeing. • te is a colloquial equivalent of the quotative phrase <i>to iu wa</i>, which is often just a fancy <i>wa</i> ("as for"), so Yamashita-san te sugoi = Yamashita-san wa sugoi. "Yamashita-san is incredible." • sugoi- with the small ん and lengthened e is a colloquial/emphatic variation of sugoi, which means "amazing/awesome/incredible," or when used as an exclamation, "Wow!" |
| 6 | <p>Sakata: しかし、すごいね。 Shikkashi, sugoi ne but/however amazing/incredible (colloq.)</p> <p>もう公認なんだもん、山F ンとこ。 Mō kōnin nanda mon, Yamashita n toko. already officially sanctioned (explan.-is) because (name)/you 's place "My but you're amazing. Because it's already officially approved at your place." "You're really incredible, Yamashita. You already have your mother's approval!" (PL2)</p> <p>Sayuri: へ、まあね。 E, mō ne yeah/uh-huh (interj.) (colloq.) "Well, yeah, sort of, I guess." (PL2)</p> <p>• Sayuri's e is a contraction of <i>ee</i>, the informal "grunt" for "yeah/uh-huh," and <i>mō ne</i> affirms what the other person has said in a vague way: "(Yes.) I suppose so/Sort of, I guess."</p> | <ul style="list-style-type: none"> • shikkashi (literally "but/however") is often used for emphasis when expressing surprise/awe. Doubling the <i>k</i> sound is informal, and adds further emphasis. • kōnin is a noun referring to "official approval/sanction." Na n da mon combines two explanatory forms, and can altogether be thought of as "because it is." • Japanese often use the listener's name in situations when an English speaker would say "you." The <i>n</i> after Yamashita is a contraction of possessive <i>no</i> and <i>toko</i> is a contraction of <i>tokoro</i> ("place"), so Yamashita n toko = "your place." In normal syntax Yamashita n toko (wa) would come first. |
| 7 | <p>Sayuri: ていうか、Yoji と ハハ は も と も と Te iu ka, Yōji to Haha wa moto moto (quote) say (?) (name) and mother-as-for originally "I mean, to begin with, Yoji and my mum..."</p> | <ul style="list-style-type: none"> • te iu ka (or more formally <i>to iu ka</i>) is used when qualifying/elaborating upon the statement just made: "I mean/that is to say." • haha is the formally correct word to use when referring to one's own mother in a conversation with someone outside the family; the polite <i>okasan</i> is used for other people's mothers, and to show respect to one's own mother in conversations among family members. |
| 8 | <p>Sayuri: 業者だし、知りあい / ？ / しな dogya sha da shi, shiriai doita shi na. same industry person is/are and acquaintances were and (colloq.) "are in the same business and (already) knew each other." (PL2)</p> <p>Sakata: ああ A (interj.) "Uh-huh."</p> <p>• shi is an emphatic "and/and besides" for linking two parts of a complex sentence • na can generally be described as a masculine equivalent of <i>ne</i>, but female speakers may use it as well, in very informal situations</p> | |
| 9 | <p>Sayuri: サカタのほうはどう? Sakata no hō wa dō? (name)/you 's side/direction as-for how "As for your side/direction, how is it?" "How are things with you, Sakata?" (PL2)</p> | <ul style="list-style-type: none"> • hō is literally "side/direction," so Sakata no hō = "Sakata's/your direction." The phrase <i>no hō wa</i>, literally "as for ~ direction," is a way of directing the listener's attention to a new item/topic. |
| 10 | <p>Sakata: うん、それなんだけど.. Un... sore nanda kedo.. yeah/uh-huh that (explan.-is) but "Yeah, it's that but..." → "Yeah, that's what I wanted to talk to you about." (PL2)</p> | <ul style="list-style-type: none"> • na (na) is the form explanatory <i>no</i> takes after nouns, and <i>da</i> = "is/are," so sore na n da is literally "it's (the case) that it is that." → "It's that I wanted to talk about that." • kedo can be either "and" or "but" depending on context, in a case like this it simply softens the end of her sentence and shows that she intends to go on |
| 11 | <p>Sakata: じつは.. Jitsu wa.. "Actually..."</p> <p>Sayuri: なに? なにか 暗いね。 Nani? Nanka kurai ne what something/somewhat dark/gloomy (colloq.) "What? You seem kind of depressed." (PL2)</p> | <ul style="list-style-type: none"> • jitsu = "truth/fact," so jitsu wa is literally "as for the truth." It's often used to show reserve/restraint when beginning to speak about something unpleasant/embarrassing • nanka is a contraction of <i>nanka</i>, literally "something" but often used as an adverb meaning "somehow/vaguely (weird)." Nanka kurai = "somehow seem dark/gloomy/depressed" → "seem kind of depressed." |



| | | |
|----|---|--|
| 12 | <p>Sakata: 話 きいてもらっても いい? <i>Hanashi kite moratte mo ii?</i> story if do favor of listening is good/okay "Is it okay if (I have you) do me the favor of listening to my story?" "Can I talk to you about something?" (PL2)</p> <p>Sayuri: いい よ。 <i>Ii yo.</i> is good/okay (emph.) "Sure." (PL2)</p> | <ul style="list-style-type: none"> • <i>hanashi</i> can refer simply to "conversation," or it can be a more formal "story/speech/address/consultation." The tone here is of something serious, like she has some kind of problem/troubles she would like to talk about • <i>kite</i> is the <i>-te</i> form of <i>kiku</i> ("hear/listen to"), and <i>moratte</i> is the <i>-te</i> form of <i>morau</i> ("receive"). A form of <i>morau</i> after the <i>-te</i> form of another verb implies "receiving" the benefits of the action as a favor, so <i>kite morau</i> is literally like "do me the favor of listening." • <i>te mo ii</i> literally means "it is good/okay if," or with the intonation of a question, "is it okay if?" |
| 13 | <p>Sayuri: ヨ ノ も い しょ に 相談 の っ て くれる よ。 <i>Yoji mo isho ni sodan ni notte kureru yo.</i> (name) also together with offer consultation/advice (for you) (emph.) "Yoji'll be glad to give you his advice, too." (PL2)</p> <p>Sakata: えっ、うーん... <i>E?, u-n.</i> huh (interj.) "Huh? Urr..." (PL2)</p> <p>Yōji: ハハハ <i>Ha ha ha</i> (laughing in background conversation with Mrs. Yamashita)</p> <ul style="list-style-type: none"> • <i>isho</i> = "together," and <i>isho ni</i> = "together with/along with." • <i>sodan</i> = "consultation" and <i>sodan ni motte</i> is an expression for "give counsel/lend an ear/lend a helping hand." <i>Notte</i> is the <i>-te</i> form of <i>notu</i> and <i>kureru</i> after the <i>-te</i> form of another verb implies someone else will do the action for the benefit of the speaker or subject (which in this case is Sakata, the listener). • <i>yo</i> is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know. Female speakers more typically say <i>un</i> except in the most informal situations • an elongated <i>un</i> is a pause/hesitation sound implying she's not sure how to respond | |
| 14 | <p>Sakata: うん、じゃあ、あとで 山田 さん ち いく <i>Un, ja, ato de Yamashita n chi iku.</i> yeah/huh then/in that case later (name)/you s. home will go "Yeah, well, I'll come over to your house later on." (PL2)</p> <ul style="list-style-type: none"> • <i>n chi</i> is a colloquial contraction of <i>no uechi</i>, possessive <i>no</i> plus "home-house," so <i>Yamashita n chi</i> = <i>Yamashita no uechi</i> "Yamashita's house/your house." The particle <i>te</i> to indicate the destination of the verb <i>iku</i> ("go"), has been omitted after <i>Yamashita n chi</i>. Many particles get left out in colloquial speech | |
| 15 | <p>Sayuri: ヨージ、なれてるう。 <i>Yōji. narete-ru.</i> (name) is accustomed/domesticated "Yōji's right at home (in the kitchen)!" (PL2)</p> <p>Mother: ハハハ <i>Ha ha ha</i> (laugh)</p> | <ul style="list-style-type: none"> • <i>narete-ru</i> is a colloquial variation of <i>narete iru</i> ("is accustomed to"). From <i>nareru</i> ("become accustomed"). Lengthening the final <i>e</i> gives light emphasis. The feeling here is that he makes himself right at home in the kitchen. |
| 16 | <p>Mother: サ ビ ス 業 界 の 人 は みんな 料理 うまい よ <i>Sābisu gyoeshi no otoko wa minna ryōri umai yo</i> service industry member (=) men as for all/everyone cooking good/tasty (emph.) "Men in the service industry are all good cooks." (PL2)</p> <p>Sayuri: そう かあ。そう だね。 <i>Sō kā. Sō da ne.</i> that way is it that way is, isn't it?/are, aren't they "That's right. They are, aren't they?" (PL2)</p> <ul style="list-style-type: none"> • <i>sābisu</i> is a katakana rendering of English "service," and <i>gyōshi</i> literally means "industry/trade person," so <i>sābisu gyoeshi</i> = "member of the service industry." • <i>no</i> between two nouns can indicate a variety of relationships between the two—but in this case it is like "who is/are." <i>sābisu gyoeshi no otoko</i> = "men who are members of the service industry." • the particle <i>ga</i> to mark <i>ryōri</i> ("cooking") as the subject of <i>umai</i> ("good/skilled"), has been omitted. <i>Umai</i> can also mean "good/tasty," so in another context, <i>ryōri ga umai</i> can mean "the food is tasty," but <i>ryōri</i> here refers to the cooking of the food: "is/are good at cooking." • "is a good cook/are good cooks" (which also implies, of course, that the food they prepare is indeed tasty). • <i>sō kā</i> is literally a question ("Is it so/is that right?"), but it's also used as an exclamation/interjection expressing new realization/understanding ("That's it!/Oh, right!/Oh, I know!"). | |
| 17 | <p>Sound FX: ビンポン <i>Pin pō-n</i> Ding do-o-ong (sound of door chimes)</p> | |



18

Sayuri: おう、サカタ
O, Sakata.
hi/yo (name)
 "Yo, Sakata." (PL2)

Sakata: ごめんね、いきなりきて
Gomen ne, ikinari kite
sorry (colloq.) suddenly/abruptly come/come (cause)
 "Sorry to come so suddenly like this."
 "Sorry to barge in like this." (PL2)

- *O* is a rough/masculine greeting, "hi/yo." Addressing one's listener with just his/her surname without *-san* also sounds very abrupt/masculine; for female speakers it is restricted to very informal/close relationships.
- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), has become an informal word for apologizing/begging pardon.
- *kite* is the *-te* form of *kuru* ("come"). The *-te* form here indicates the cause/reason for her apology. The syntax is inverted; normal order would be *ikinari kite gomen ne*.

19

Sakata: 今日はもう出かけるなって親にいわれちゃってさ、けんかしてきちゃった
Kyō wa mō dekakeru na tte oya ni iwarechatte sa, kenka shite kichatta.
today as-for anymore don't go out (quite) parent(s) by was told-(regret) (emph.) fought-and-came-(regret)
 "I was told by my parents not to go out anymore today, and we had a fight."
 "I had a fight with my parents because they, like, told me I shouldn't go out anymore today." (PL2)

Sayuri: あれまあ。
Are maa.
(interj.) (interj.)
 "Oh, no/bummer. (Sorry to hear that)." (PL2)

- *mō* ("already") followed by a negative becomes "no longer /not anymore." Typically the negative is the *-na* form of a verb or adjective, but in this case it is the negative command indicated by *na*. *Na* after the plain/non-past form of a verb makes an abrupt prohibition/negative command, "don't!"
- *iwarechatte* is a contraction of *iwarete shimatte*, the *-te* form of *iwareru* ("be told," passive of *iu*, "say/tell") plus the *-te* form of *shimau* ("end/finish/put away"). *Shimau* after the *-te* form of another verb implies the action was regrettable/un-desirable/counter to one's will.
- *sa* (or sometimes *sa*) is a particle used colloquially as a kind of verbal pause to draw attention to the preceding word/phrase, something like a teen's use of "like/you know" in colloquial English.
- *kenka* = "fight/argument" and *kenka suru* is its verb form (*kenka shite* is the *-te* form). *Kichatta* is a contraction of *kite shimatta*, from *kuru* ("come") and *shimau*, again implying the action was regrettable/unwanted. A form of *kuru* after the *-te* form of another verb often means the action was done/took place before the person came.

20

Sayuri: Yōji が めし つくってる から さ、いっしょにくえば?
Yōji ga meshi tsukutte-ru kara sa, issho ni kueba?
(name) (subj.) meal is making because/so (emph.) together with if/it
 "Yōji's making us some dinner, so why don't you eat with us?" (PL2)

Yōji: こんにちは。
Konichi wa.
 "Hi." (PL2)

- *meshi* is an informal word for "rice/meal," generally used more by men than women. As should be quite clear by now, the female characters in this manga, especially the Yamashitus, have no reservations about using masculine forms among themselves—a pattern that is often true among close friends/family in real life as well. In some situations using such forms can make women sound rough, but here, among close friends/family it simply creates a very casual atmosphere.
- *tsukutte-ru* is the progressive ("is -ing") form of *tsukuru* ("make").
- *kueba* is a conditional "if" form of *kau*, an informal, mostly masculine word for "eat." In colloquial speech conditional forms like *-tara* and *-ba* are spoken with the intonation of a question to mean "how about if /why don't you ...?"
- *konichi wa* is an informal variation of *konnichi wa*, the standard daytime (usually afternoon) greeting, "hello."

21

Sakata: こんにちは。
Konnichi wa.
 "Hello..." (PL2)

22

Sakata: あ、あたし、なんか てつだうよ。
A, atashi, nanka tetsudau yo.
I I something will help/assist (emph.)
 "I, let me help with something." (PL2)

Sayuri: いいよ。すわってなよ。
Ii yo. Suwatte-na yo.
good/okay (emph.) be sitting (emph.)
 "That's okay. Just sit down (and relax)." (PL2)

- *atashi* is a variation of *watashi* ("I/me") used almost exclusively by women. It has a distinctly feminine feel.
- *nanka* is a contraction of *nanika*, "something."
- *suwatte-na* is a contraction of *suwatte-nai*, a shortened/informal form of *suwatte-iru* ("be sitting"), from *suwaru* ("sit down"). "Be sitting" → "sit down and relax."

23

Sakata: でもー、男の人が料理なんてしてんの。
Demō, otoko no hito ga ryōri nante shite-n no.
but/however male () person (subj.) cooking (quote) is doing even though/when
 "But when a man is (in the kitchen) cooking..."

- *otoko no hito* = "person who is male/male person" → "man"
- *nante* is a colloquial quotative form that implies the situation described is extraordinary/astounding
- *shite-n* is a contraction of *shite-iru* ("is doing") from *suru* ("do").



24

Sakata: すわってても おちつかないです よ ねえ。
suwatte-te mo ochitsukanai desu yo nee
 even if am sitting can't be settled/relaxed (emph.) (colloq.)
 "even if you're sitting down you can't relax, right?"
 "... It doesn't feel right to be sitting idly by doing nothing... don't you think?" (PL3)

Mom & Sayuri: そう? なんで?
Sō? nande?
 that way/really? why?
 "Really? Why?" (PL2)

- *suwatte-te mo* is a contraction of *suwatte-ite mo*, a conditional "even if" form of *suwatte-iru* ("be sitting").
- *ochitsukanai desu* is an alternate PL3 form for *ochitsukanaï* ("not be settled/relaxed"), from *ochitsuku* ("settle; relax/become calm"). It feels a little less formal than *ochitsukimasen*, the more standard PL3 form.
- *ne* or *ne* at the end of a sentence assumes or solicits agreement/confirmation either from the person being addressed or from a third party. Here it is a case of the latter. Sakata turns to Mrs. Yamashita on *ne* expecting her to agree that it doesn't feel right to be doing nothing when a man is cooking. As the next two frames show though, she is caught completely by surprise at the solidarity shown between mother and daughter.
- *sō* literally means "that way," but when spoken with the intonation of a question it becomes "is it that way /is it so?/really?"
- *nande* is an informal *ware* "why?"

25

Sakata: え
E
 "Huh?" (PL2)

26

Sakata: アハハ... アハハ...
A ha ha... a ha ha...
 (nervous/embarrassed laugh)

Mother: まあ、すわって お茶 でも のみなって。
Mā suwatte o-cha demo minnatte
 (interj.) sit-and (hon.)-tea or something drink (quote).
 "Come on, sit down and have some tea (or something)." (PL2)

- *mā* is a soft/gentle sounding interjection/verbal warm-up that adapts to fit its context, and gives a tone of moderation. "well now/all right." At the beginning of an invitation/offer it often feels like "please," but here that sounds too formal → "come on."
- *suwatte* is the *-te* form of *suwaru* ("sit down"); the *-te* form here is like "and": "sit down and ..."
- *cha* = "tea", *o-cha*, with the honorific prefix *o-*, typically means "green tea" though it can also be used as a more generic word for any kind of tea.
- *demo*, "or something," is often added to invitations/offer/suggestions to lend a touch of polite vagueness. It may or may not mean that the person actually has a choice of several items besides the item mentioned. Here she probably just means "have some tea."
- *minnatte* is a shortened/colloquial form of *minumasete*, a relatively gentle command form of *nomu* ("drink").
- *te* is a colloquial quotative form sometimes placed at the end of a sentence for strong emphasis, like "I say/I tell you."

27

Yōji: さあ、できた。
Sā dekita.
 (interj.) finished/ready
 "All right, it's ready." (PL2)

Mother: わーい。
Wa-i!
 (exclam.)
 "Hurray!" (PL2)

- *sā* is another interjection that adapts widely to context. It's often used like "well now/all right" to signal an impending event/action—in this case, the beginning of the meal, not the act of finishing the preparation.
- *dekita* is the plain/abrupt past form of *dekiru*, meaning "is finished/done/ready" for things that are being made, such as food/a meal.

28

Mom & Sayuri: いただきます。
Itadakimasu.
 will receive/partake
 "Let's dig in." (PL2)

- *itadakimasu*, the PL3 form of *itadaku* ("receive") is the customary phrase spoken at the beginning of a meal, essentially expressing gratitude to the person who has prepared the meal. In a more formal situation it could be translated as "much obliged" or "thank you," but since the Yamashita's seem to be such an informal family, and since the lengthening of the *ma* adds to the informal/casual feeling, we decided to go with "dig in" though we should note that the Japanese phrase actually sounds more polite than that even in an informal situation. The customary phrase for after the meal is *gochisō-sama (desuta)*, which roughly means "thank you for a fine feast/re-past."



30

Sayuri: なに、サカタ、食欲 ない の?
Nani, Sakata, shokuyoku nai no?
 what (name) appetite not have/not exist (explan.?)
 "What's the matter, Sakata. No appetite?" (PL2)

Sakata: え! いや、とっても おいしい です。
E!? Iya, totemo oishii desu.
 what/huh no very delicious/tasty is
 "Huh? Oh no. It's very good." (PL3)

- *shokuyoku* = "desire to eat/appetite," and *shokuyoku (ga) nai* = "have no appetite/not be hungry"
- in colloquial speech it's quite common for questions to be asked using explanatory *no*, especially among female speakers.
- *iya* has many meanings, but here it is an informal "no."
- *tottemo* is a colloquial variation of *totemo* ("very/tremendously/exceedingly"). Adding the small *tsu* gives it an even more emphatic feeling.

31

Sakata: 男 の 人 の 料理 食べる の なんて はじめて なんで... きんちょうしちゃって、
Otoko no hito no ryōri taberu no nante hajimete nande... kinchō shichatte
 male (=) person of cooking eat (nom.) (quote) for a time because it is tensed up-(unintended)-(cause)
 "I'm just kind of on edge because it's the first time I've eaten a man's cooking." (PL2)

Others: そう なの?
Sō na no?
 that way (explan.?)
 "Really?" (PL2)

- *taberu* is a colloquial contraction of *taberu* ("eat"). The particle *o*, to mark *ryōri* as the direct object of this verb has been omitted before *taberu*.
- *no* is a "nominalizer" that makes the complete thought/sentence before it (*otoko no hito no ryōri [o] taberu* = "[I] eat a man's cooking") into a noun. *Nante* is a quotative form used after nouns to imply the item(s) mentioned is/are extraordinary/astonishing.
- *hajimete* is a noun meaning "the first time," and *nande* is a contraction of *na node*, the form *node* ("because") takes after nouns "because it is." *Hajimete na-node* = "because it is the first time." She elongates the end of the word *nande* (to *nandē*), a sign of hesitation/indecisiveness.
- *kinchō shichatte* is a contraction of *kinchō shite shimau* the *-te* form of *kinchō suru* ("become tense/tense up") plus the *-te* form of *shimau* ("end/finish/put away"). A form of *shimau* after the *-te* form of another verb implies the action is/was undesirable/unintended. The *-te* form of *shimau* is being used to indicate cause/reason. She is explaining the reason why she isn't digging in as enthusiastically as the others.

32

Sayuri: へんな サカタ。
Hen-na Sakata.
 strange/odd (name)
 "Sakata's weird." (PL2)

Yōji: ハハハハ
Ha ha ha ha
 (laugh)

33

Sakata: そう? ふつう ない と 思う けど
Sō? Futsū nai to omou kedo
 that way normally not exist (quote) think but
 "Really? Normally I think (a man's cooking) doesn't exist, but "
 "Really? Usually men don't cook, do they?" (PL2)

- the exact meaning of this response is unclear. It could be interpreted as "I think most people don't have the experience of eating a man's cooking," with the *nai* ("not exist") referring to "experience"
- *futsū* is a noun referring to a "normal/ordinary situation," and strictly speaking *wa* ("as for") to mark this noun as the topic of the sentence has been omitted: *futsū wa* = "as for the normal situation." Since this is what the English adverbs "normally/usually" mean, *futsū* is often best translated as an adverb.
- *kedo* ("but") is used here merely to "soften" the end of the sentence.

34

Sayuri: へんな の。 ハハハハハハ
Hen-na no. Ha ha ha ha ha ha
 strange/odd one/person (laugh)
 "You're weird. (laugh)" (PL2)

- *no* can be used as a pronoun in place of a common noun like "one" is often used in English: in this case *no* can more specifically be thought of as standing in for "person" *hen-na no* = "(you are) a weird one/person" • "you're weird."



| | |
|----|--|
| 35 | <p>Sayuri: いってらっしゃあい。 <i>Itterasshai.</i> "Good-bye!" (PL3)</p> <ul style="list-style-type: none"> <i>itterasshai</i> is the standard phrase used to send off someone leaving for work, school, an errand, or any other excursion/outing from which the person will return home. "bye/see you later/have a nice day/etc." The phrase is actually a contraction of <i>ite irasshai</i> literally "go and come (home)" spoken in command form. They are presumably headed for the night clubs where they work. |
| 36 | <p>Sakata: ひー、これ で やっと 話せる。 <i>Hī, kore de yatto hanaseru.</i> (sigh) this with finally can talk "Whew, now we can finally talk." (PL2)</p> <p>Sayuri: あ。 <i>A.</i> (interj.) "Oh." (PL2)</p> <ul style="list-style-type: none"> <i>kore de</i> is literally "with this," implying "now at this point/having come to this" + "now." <i>hanaseru</i> is the potential ("can/able to") form of <i>hanasu</i> ("talk/converse"). <i>a</i> is an interjection showing sudden understanding/realization. |
| 37 | <p>Sayuri: だから だまってた んだ。 <i>Dakara damatte-ta n da.</i> therefore was quiet (explan.) "So that's why you were so quiet." (PL2)</p> <ul style="list-style-type: none"> <i>damatte (ita)</i> is the plain/shrump past form of <i>damatte iru</i> ("is quiet/says nothing"), from <i>damaru</i> ("fall silent"). she uses the explanatory <i>n da</i> because she is stating the explanation she has figured out for herself |
| 38 | <p>Sayuri: べつに ヨーじや ハハ の 前 で 言っても いい のに。 <i>Betsu-ni Yōji ya Haha no mae de itte mo ii no ni</i> not particularly (name) and mother of level intnt if say is fine/okay even though "Even though speaking up in front of Mother and Yōji is not particularly a problem." "You don't have to be shy about speaking up in front of Mother and Yōji." (PL2)</p> <p>Sakata: えー? だって、そんな の できない よ、はずかしくて <i>E-? Datte, sonna no dekinai yo, hazukashikute</i> what? but that kind of one/thing cannot do (emph.) embarrassing-(cause) "Wha-a-at? But I could never do a thing like that. It'd be too embarrassing." (PL2)</p> <ul style="list-style-type: none"> <i>betsu-ni</i> is usually followed by a negative to make the meaning "not in particular," but <i>betsu-ni ii</i> (<i>h</i> = "good/fine/okay") is a special case meaning "is not particularly a problem/nothing to particularly worry about" → "is fine." <i>yo</i> is used to mean "and" between two or more items in a list, often with the implication that still more items could be added. <i>datte</i> = "but," often carrying a note of protest/objection. <i>sonna</i> here stands in for "thing" <i>sonna no</i> = "that kind of thing" + "a thing like that" <i>dekinai</i> is the negative form of <i>dekiru</i>, meaning "can do." <i>hazukashikute</i> is the <i>-te</i> form of <i>hazukashii</i> "be embarrassed/ashamed." The <i>-te</i> form is used because she is stating the cause/reason for saying <i>dekinai</i> ("cannot do.") The syntax is inverted; normal order would be <i>sonna no hazukashikute dekinai yo</i>. |
| 39 | <p>Sayuri: そう かなあ あたし は 話す けど な <i>Sō kana ai Atashi wa hanasu kedo na</i> that way is it perhaps? I/me as-for speak up but (colloq.) "You really think so? If it were me, I'd speak up." (PL2)</p> <p>Sakata: 山下 ひとこ は 特殊 だもん <i>Yamashita hitoko wa tokushu da mon.</i> (name)-you > place as for special-exceptional is because "That's because you guys are different." (PL2)</p> <p>Sound FX シャー <i>Shā</i> (Sound of water running through a shower-type faucet head)</p> <ul style="list-style-type: none"> <i>ka na</i> asks a conjectural question, "I wonder (if)/is it perhaps (that)?" Lengthening the last vowel emphasizes the conjecture, so it becomes "I really wonder if it is (that way)?" + "Do you really think so?" referring to the fact that Sakata thinks it would be embarrassing to speak up about her problems in front of the others. <i>wa</i> in this case not only makes <i>atashi</i> the topic, but sets up a contrast "I/me as opposed to/in contrast to (you)" → "if it were me." <i>n</i> is a contraction of possessive <i>no</i>, and <i>toka</i> is a contraction of <i>tokoro</i> ("place"). <i>tokushu</i> refers to something "special/exceptional" + "different." <i>mon</i> is a contraction of <i>mono</i>, which here is an explanatory form implying "that's because." |
| 40 | <p>Sayuri: 特殊 だよ <i>Tokushu na</i> sp. diff/exceptional (colloq.) "Different, huh?" (PL2)</p> |



| | | |
|-----------|---|--|
| <p>41</p> | <p>Sayuri: じゃ、紅茶でもいれるわ。 <i>Ja, kōcha demo ireru wa.</i> well/then black tea or something will make (fern colloq.) “Well then, I’ll make some tea.” (PL2)</p> <p>Sakata: サンキエ。 <i>Sankyu.</i> “Thanks.” (PL2)</p> | <ul style="list-style-type: none"> • <i>ja</i> is a contraction of <i>dewa</i>, literally meaning “in that case/then” but often used like “well/well then.” • <i>kōcha</i>, written with <i>kang</i> meaning “red/crimson” and “tea” refers to what we call “black tea” in English. • <i>ireru</i> = “put in,” or when speaking of coffee/tea, “make/pour” • <i>sankyu</i> (more typically with a long final vowel, <i>sankyū</i>) is the katakana renderings of English “thank you.” The word is favored by many because it sounds less formal stuff than <i>arigatō/sumimasen/dōmo</i> etc |
| <p>42</p> | <p>Sayuri: そう た、さい、よ、きくけど、 <i>Sō da, saisho ni kiku kedo,</i> that way is first/beginning at will ask but “Oh, yeah, I ask this at the beginning but . . .” “Oh, yeah. First let me ask you . . .” (PL2)</p> <p>Sakata: へ？ <i>he?</i> yeah/uh-huh “Yeah?” (PL2)</p> <ul style="list-style-type: none"> • <i>sō da</i> is literally “it is so/that way,” but it’s used idiomatically like “Oh, I know/Oh, that’s right/Oh, yeah” when you have a sudden thought/idea, or when you remember something you intended/needed to do. • <i>saisho</i> = “the first/the outset/the beginning,” and <i>saisho ni</i> = “at the outset/beginning.” | |
| <p>43</p> | <p>Sayuri: どちらのオトコのこと？ <i>dochira no otoko no koto?</i> which guy about thing “About which guy?” “. . . which guy is this about?” (PL2)</p> | <ul style="list-style-type: none"> • <i>dochira</i> is a colloquial <i>dochira</i> (which one [of two]). The word functions as a noun, so <i>no</i> is required for it to modify another noun: <i>dochira no otoko</i> = “which man/guy.” • <i>no koto</i> is literally “things of/about,” but it’s often best thought of simply as “about.” |
| <p>44</p> | <p>Sakata: えと / どちらもなの。 <i>eto . . . / dochira mo na no.</i> umm/hut both (explan.) “Umm . . . (actually) it’s both.” (PL2)</p> <p>Narration: タカシ (18) ヒロタ ヒサキ (19) <i>Takashi (18) Hirata Hideshi (19)</i> (given name) (age) (surname) (given name) (age) Takashi (18) Hirota Hideshi (19)</p> <p>Sayuri: あー、ね。 <i>ā ne</i> (interj.) (colloq.) “Ahh, right.” (PL2)</p> <ul style="list-style-type: none"> • <i>dochira</i> = “which one (of two)” and <i>dochira mo</i> = “both.” | |
| <p>45</p> | <p>Sayuri: ヒロタ やめて タカシ に もとる ん じゃなかったん？ っけ？ <i>Hirata yamete Takashi ni modoru n ja nakatta n da kke?</i> (surname) quit-and (given name) to noun (explan.) was a not? (explan.) (recall) “Weren’t you going to leave Hirota and go back to Takashi?” (PL2)</p> <p>Sayuri: たしか さいごに きいた の は そう だ ぞ。 <i>Tashika saigo ni kita no wa sō da zo.</i> I think last heard (nom.) as for that way is/was (emph.) “I’m pretty sure that’s the last I heard.” (PL2)</p> <p>Sakata: それ が <i>Sore ga</i> that (subj.) “Well . . .”</p> <ul style="list-style-type: none"> • <i>yamete</i> is the <i>-te</i> form of <i>yameru</i> (“stop/quit/give up,” or in this context, “leave/break up with”). • <i>ja nakatta</i> is the past form of <i>ja nai</i> (“is not”), and the explanatory <i>no</i> makes it “wasn’t it that (you were going to . . .)?” • <i>da kke</i> at the end of a sentence means the speaker is thinking back and trying to recall something, or questioning him/herself about something he/she recalls. • <i>tashika</i> = “sure/certain,” but when <i>tashika</i> is used as an adverb without the particle <i>ni</i> after it like this, it implies a more tentative “I think/if I’m not mistaken/I’m pretty sure.” • <i>kita</i> is the plain/abrupt past form of <i>kiku</i> (“hear/listen”). <i>no</i> is a “nominalizer” that makes <i>saigo ni kita</i> (“I heard last”) into a noun, and <i>wa</i> makes this the topic: “as for what I heard last . . .” • <i>zo</i> is a rough, masculine particle for emphasis that female speakers use only in very informal situations, or when speaking to themselves. | |

To be continued . . .

笑う世えるすまん

Warau Sērusementan

(Part 2)

by 藤子不二雄 (A)
Fujiko Fujio (A)

The series:

Warau Sērusementan ("[The] Laughing Salesman") features a kind of black humor not generally associated with Japanese manga. Nevertheless, this title, moderately successful in print form, enjoyed a huge boom in popularity when it was shown in animated form on the Japanese TV series "Gimme a Break" (ギム・ブレイク).

The stories feature a lecherously grinning "salesman" named Moguro Fukuzō who, under the guise of being helpful and sympathetic, sets people up for failure and disappointment. To provide background and help put this manga in perspective, see our interview with creator Fujiko Fujio (A) on page 28 of this issue.

The story so far:

Salaryman Onchi Hideshi (his name is a pun on *onchi* 聴, "to hear") is out singing karaoke with his colleagues one night. When he takes a break from singing, however, he is surprised to find that his friends have sneaked out. Sitting in their place is Moguro Fukuzō, the Laughing Salesman.



Moguro flashes his membership card and the two are admitted to this karaoke hall of dreams. After choosing a costume and getting made up like a star, Onchi is all set to perform, but when he sees the huge audience, he is overcome with stage fright. Not to worry, says Moguro, it's only a virtual reality audience anyway. Onchi is abruptly pushed on stage, and Part Two begins.

The artist:

Fujiko Fujio is the pen name of a now-defunct duo of manga artists who share the credit for a string of hit titles, including the manga masterwork *ドラえもん* (*Doraemon*). The two artists first drew manga together while still in elementary school, and shortly after high school graduation, they were drawing manga professionally. They gradually achieved success in the world of manga, working together until 1988. In the beginning, they worked on stories as a team, but later began to do separate titles, eventually dissolving the partnership because their styles had become separate and distinct. They maintained some of their former identity by adopting the pen names "Fujiko Fujio (A)" (Abiko Moto), and "Fujiko F. Fujio" (Fujimoto Hiroshi).



Complimenting Onchi on his voice, Moguro suggests that he try singing in a more professional venue, with costumes, a proper stage and an audience. "You stand in the spotlight and sing to the audience's thunderous applause," Moguro promises. Onchi agrees, and they travel (via a lavish karaoke-equipped minibus) to the Super Music Hall.



Warau Sērusementan © Fujiko Fujio (A). All rights reserved. First published in Japan in 1969 by Chuo Koronsha, Tokyo. English translation rights arranged through Chuo Koronsha.

- 1 **Sound FX:**
Dowa~!
 (a burst of approving oohs & ahs/cheers from crowd)
- Sound FX:**
Pachi pachi pachi pachi pachi pachi pachi pachi
 Clap clap clap clap clap clap clap (applause)

- 2 **Moguro:**
Onchi-san! Dokyō tsukute utau n desu!
 "Mr. Onchi! Be brave and sing." (PL2)
- dokyō* = "nerve/guts/boldness"; *dokyō (ga) aru* = "have courage/guts," and *dokyō (o) tsukete* is the *-te* form of *dokyō (o) tsukeru* = "gather/muster (one's) courage." *Tsukeru*, literally "attach," has many idiomatic meanings, including "to don/put on" and "to kindle/light."
 - n desu* is a contraction of the explanatory *no* plus *desu* ("is/are"). A non-past verb followed by a fairly spoken *n(o) dadesu* can serve as a command.

- 3 **Sound FX:**
Ja ja-n
 (effect of dramatic/fateful moment)
- Onchi:**
Yōshu!
 "All right, here goes!" (PL2)
- yōshu* (or *yōshi*) is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").

- 4 **Onchi: (singing)**
U-re wa madorosu / nanatsu no umi o-
 "I am a sailor, over the seven seas..."
- madorosu* is from Dutch "malroos," referring to a "sailor/seaman."
 - nanatsu*, the number *nana* ("seven") plus the generic counter suffix *-tsu*, functions as a noun. *no* can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second.

- 5 **Onchi: (singing)**
Shiranu ketatete susumu-yuku-
 "I kick up white waves as I press ever onward." (PL2)
- Umi no otoko nya onna wa iranu-*
 "A man of the sea has no need of women—" (PL2)
- shira-* is from *shiro* ("white"); the final vowel often changes to *a* in combinations.
 - ketatete* is the *-te* form of *ketateru*, from *keru* ("kick") and *ateru* ("stand/raise [something] up").
 - susumu* is the stem form of *susumu* ("advance/go forward"), and *yuku* is an alternate form for *iku* ("go"), often used in combinations.
 - nya* is a contraction of *ni wa*, the particles *ni* ("to/for") + *wa* (topic marker, "as for").
 - iranu* is an archaic equivalent of *iranai* ("not need"), from *iru* ("need").

- 6 **Onchi: (singing)**
Kamome o tomo ni hoshizora o
 "With seagulls as my companions, into the starry sky,..."



nagamete omou furusato no yama-
 "I gaze as my thoughts return to the (distant) hills of home." (PL2)

Sound FX:
Dowa~!
 (a burst of approving oohs & ahs/cheers from crowd)

Sound FX:
Pachi pachi pachi pachi pachi pachi pachi pachi
 Clap clap clap clap clap clap clap (applause)

- the particle *ni* here means "as."
- hoshizora* is from *hoshi* ("star/s") and *sora* ("sky"; *s* changes to *z* in combinations for euphony).
- nagamete* is the *-te* form of *nagameru* ("look/gaze at"). The *-te* form here makes the word an adverb for *omou* ("remember/recollect/think back to").
- furusato* refers to one's "old home town/native place." The word traditionally evokes the image of a small country village where one's family still lives and to which one's heartstrings are drawn.



1 **Moguro:**
Iya~, maru-de puro mitai deshuta yo!
"Wow, that was just like a prof!" (PL3)

Onchi:
Dōmo, dōmo, dōmo.
"Thank you, thank you, thank you." (PL3)

- *maru-de... dō/desu* = "is just/exactly like..." The pattern often includes another form meaning "is like," such as *mitai* or *wā*, later in the sentence.

2 **Onchi:**
Himō ni, mō, saikō no kibun desu! Mata zetu tsurete kite kudasai!
"I really feel like I'm on top of the world! Please, by all means, bring me here again!" (PL3)

- *mō* is literally "already," but here it functions as an interjection that adds exclamatory emphasis.
- *saikō* is a noun meaning "the highest/paramount/best," and *saikō no kibun* = "highest/best feeling/mood."

3 **Moguro:**
Onchi-san, kore o dōzo.
"Mr. Onchi, please accept this." (PL3)

- *dōzo* is a polite word widely used when offering something, especially food or drink. It corresponds to English "please" in the sense of "please take/enjoy/drink/have" rather than "please give me." See Basic Japanese 9.

4 **Moguro:**
Koko no menbāzu kōdo desu.
"It's a membership card for this place." (PL2)

Onchi:
E—! Ka-kore o watashi ni?
"What? (You're giving) this to me?" (PL2)

- *menbāzu kōdo* is from English "members' card" → "membership card."

5 **Moguro:**
E, dōzo go-jyū ni o-tsukai kudasai. Tadashi...
"Yes, please use it freely. But (there's one condition:)" (PL4)

- *go-* is honorific and *jyū* = "freedom/liberty"; *ni* indicates manner, so it turns *go-jyū* into an adverb, "freely/without restraint/however you wish."
- *o-tsukai kudasai* is a PL4 equivalent of *tsukatte kudasai* ("please use") from *tsukau* ("use").
- *tadashi* means "but" when making "conditions/provisions."

6 **Moguro:**
sore wa anata hitori no kōdo desu kara, hoka no hito wa zettai-ni tsurete kana'i yō-ni!
"That card is for you alone, so you must absolutely never bring anyone else with you!" (PL3)

Onchi:
Ha-hā...
"I-I see..." (PL3)

7 **Onchi:**
Fufun fufu-n (cheerful humming)

Colleague:
Oya, Onchi, kono tokoro gokigen da na
"Say, Onchi, you seem to be in a great mood these days." (PL2)

8 **Onchi:**
A~, chotto ii koto arie ne
"Yeah, there is a bit of a good thing."
"Yeah, I've got something good going (lately)." (PL2)

Colleague:
O-yasukunai na. / Konban banashi o kikasete kure yo. Karaoke-tsuki de mo ii kara.
"Sounds serious! Tell me about it tonight. I'll even put up with some karaoke." (PL2)

- *o-* is honorific, and *yasukunai* is the negative form of the adjective *yasui*, in this case meaning "easy/simple." The phrase *o-yasukunai* is used to tease someone one suspects is hiding something interesting. The colleague seems to think that Onchi has a girlfriend he's keeping quiet about.
- *-tsuki* (from *tsuku*, "stick/attach") is a suffix meaning the item it follows "is/will be attached/included."

9 **Onchi:**
Warui kedo, konwa mo chotto ne
"Sorry, but I'm a bit (tied up) tonight, too." (PL2)

- *warui* literally means "bad," but it's often used as an informal apology "it's bad of me" → "sorry."

- 1 **Onchi:** (singing)
O-re wa sabishii higure-mono-
 “I am just a lonely outcast...” (PL2)
Omae o sutete hitori saru-
 “Giving you up, I go away alone.” (PL2)
- *higure-mono* comes from *hagureru* (“stray/become separated from [one’s companions/group]”). The stem of a verb plus the suffix *-mono* often implies “a person who (did the action/received the action).”
 - *sutete* is the *-te* form of *suzeru* (“discard/abandon”). The *-te* form makes the word into an adverb for *saru* (“depart/go away”).

- 2 **Onchi:** (singing)
Musebu kateki go wakare no uta yo-
 “The choked up notes of the train whistle are our parting song.” (PL2)

Sound FX:

Dawa!

(a burst of approval from crowd)

Sound FX:

Pachi pachi pachi pachi pachi

Clap clap clap clap clap (applause)

- *musebu* = “be choked” — in this case implying “choked with tears/sobs.”

- 3 **Sign:**
BAR Ma ni>su
 The Demon’s Lair Bar

- 4 **Moguro:**
Onchi-san, kono tokoro usoko e kayotzume rashii ja nai desu ka?
 “Mr. Onchi, I understand you’ve been going there a lot recently.” (PL3)

Onchi:

So nai n desu. Mikko ni u hodo wa ikanai to ...
 “That’s right. If I don’t go at least once every three days...” (PL2)

- *kayotzume* is from *kayou* (“commute/go back and forth to regularly”). The verb suffix *-zume* implies the action takes place frequently/repeatedly or constantly/without break.
- *rashii* follows the plain form of a verb (present or past) and implies a conjecture based on something heard/seen/read → “is apparently/seems to be/understand that...”
- *ikanai* is the negative form of *iku* (“go”). *To* after a non-past verb can make a conditional “if/when” meaning.

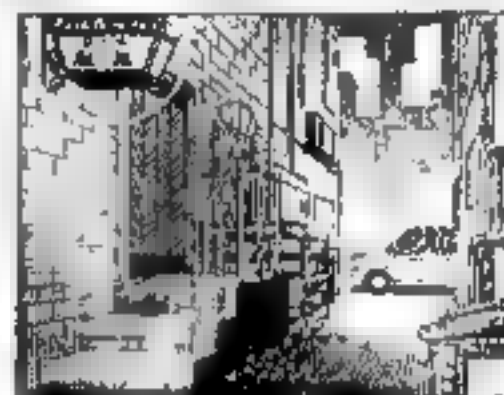
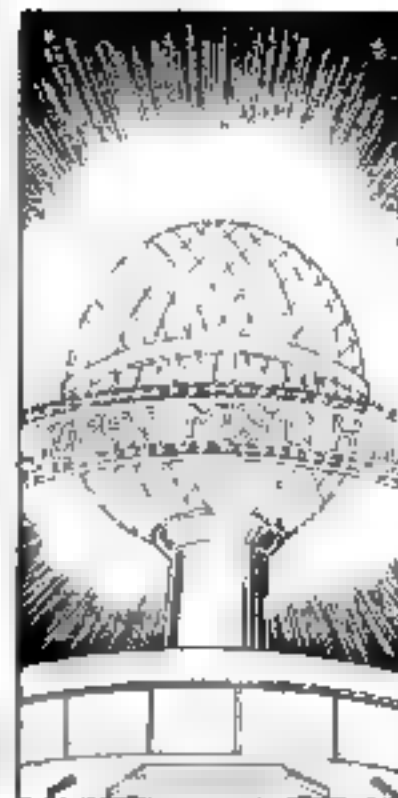
- 5 **Moguro:**
Ki ga yasunaranai to iu wake desu ka?
 “You get restless — is that it?” (PL3)

Moguro:

Sore wa kekkō-na koto desu.

“That’s splendid.” (PL3)

- *yasunaranai* is the negative form of *yasomaru* (“be calmed/comforted/rested”). *Ki ga yasunaranai* is an expression for being “restless/dissatisfied/unable to be satisfied.”
- *wake* = “situation/reason/explanation,” and the expression *to iu wake desu ka* asks literally “is the situation/reason/explanation that...?”
- *kekkō-na* = “fine/excellent/splendid.”



- 6 **Moguro:**
Watashi mo o-susume shita koto ga attu to iu mono desu na
 “It makes it worth my having urged you (to go).” (PL3-4)

Onchi:

Honto ni saikō-na tokoro o shōkai shite itadatte

“I’m (truly) grateful for you having introduced me to such a wonderful place.” (PL3-4)

- *o-susume shita* is the past form of *o-susume suru*, a PL4 equivalent of *susumeru* (“suggest/urge/recommend”).
- *koto ga attu* = “(worthwhile) effect/results/fruits”; *koto ga attu* is the plain/abrupt past form of *koto ga aru* (“has worthwhile effect/result” → “is worthwhile”).
- *... to iu mono desu* is literally “the situation/explanation is...”; the expression is essentially similar to *to iu wake desu*, seen above in question form. *Na* adds colloquial emphasis.
- *saikō-na* is the adjective form of the noun *saikō* seen above: “highest/best.” Colloquially, the word often simply means “great/wonderful,” so *saikō-na tokoro* = “great/wonderful place.”
- *shōkai shite* is the *-te* form of *shōkai suru* (“introduce”), and *itadatte* is the *-te* form of *itadaku* (“receive”). A form of *itadaku* after the *-te* form of another verb implies the speaker or subject received the benefit of the action. Using the *-te* form of *itadaku* implies an expression of gratitude: “having received the benefit of an introduction... I thank you.”



- 7 Onchi:
Kimi-ra ga anmari shitsukoku tsureteke, tsureteke to iu mon da kara
 “(I’m only doing this) because you guys pestered me so persistently, ‘Take us along, take us along.’” (PL2)
- anmari in an affirmative sentence means “so much,” and shitsukoku is the adverb form of shitsukoi (“persistent/tenacious”), so anmari shitsukoku da = “say so persistently” + “bugged/pestered me so persistently.”

- 8 Colleague 2:
Mottai tsukete sō itte-iru n da yo.
 “They’re just blowing things out of proportion.” (PL2)

- Colleague 3:
Sō da. Ato de takaku menbāzu kādo urisukeru tame ni...
 “That’s right. It’s for the purpose of selling membership cards to us later at a high price.”
 “Yeah. It’s a ruse to charge us more for membership cards later.” (PL2)
- mottai (o) tsukeru means to “exaggerate/attach undue importance (to something)” in an effort to impress the listener

- 9 Onchi:
Demo chakagoro dōryō ga “Omae dokka ii tokoro mitsuketa n daro. Tsureteke, tsureteke,” itte irusakute
 “But recently my colleagues keep bugging me, saying ‘You’ve found a good place (to go out to) haven’t you? Take us along, take us along!’” (PL2)
- tsureteke is a contraction of tsurete ike, the abrupt command form of tsurete iku (“take [someone] along”).
 - ite is a colloquial equivalent of quotative to, and irusakute is the -te form of irusau (“noisy/pesky”), so *ite irusakute* implies “(they are) noisy/pesky, saying...” + “they keep bugging me, saying...”

- 2 Onchi:
Moguro-san, chorotto dake tsuretetcha ikemasen ka nē?
 “Mr. Moguro, would it really be no good if I took them along only a tiny bit?”
 “Mr. Moguro, couldn’t I take them along just once?” (PL3)

- Moguro:
Ikemasen! Zettai-ni! “Not Absolutely not!” (PL3)
- chorotto is a colloquial variation of chotto (“a little bit”), with the feeling of “a tiny little bit.”
 - tsuretetcha is a contraction of tsurete itte wa, from tsurete iku. The -te wa form of a verb makes a conditional “if” meaning.

- 3 Moguro:
Ano kādo wa anata dake no kādo desu!
 “That card is only for you!” (PL3)
- Hoka no hito o tsurete itara subete wa owari desu yo!*
 “If you take anyone else along, it’s all over!” (PL3)
- tsurete itara is a conditional “if” form of tsurete iku
 - the emphatic yo here comes close to the feeling of “I’m warning you!”

- 4 Onchi:
Ne, kon’ya ichido dake da yo, ichido dake!
 “Hey, it’s just this once tonight. Just this once!” (PL2)

- Colleague 1:
Wakaneru ite. “We know!” (PL2)
- the colloquial quotative ite is essentially for emphasis. It can be thought of literally as “(I/we know that), I say!”

- 5 Onchi:
Zettai-ni hoka no hito o tsurete kucha dame da to iwarete-iru n da.
 “I’ve been told I must absolutely never bring anyone else.” (PL2)
- tsurete kucha is a contraction of tsurete kite wa, from tsurete kuru (“bring [someone] along”). Tsurete kite wa and tsurete kitara in the next frame are both conditional “if” forms of tsurete kuru.

- 6 Moguro:
Hoka no hito o tsurete kitara subete wa owari desu yo!
 “If you bring anyone else along, it’s all over!” (PL3)

- 1 **Colleague 1:**
Oi, mada kai? / Zuibun tōi na.
 "Hey, is it not yet? It's considerably far."
 "Hey, are we about there? It sure is a long way." (PL2)

- *oi* is a relatively rough/abrupt way of getting someone's attention: "Hey!" or "Yo!"
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier tone

- 2 **Onchi:**
Mō sugu da. Tsugi no intā o deta saki da.
 "Now it's close. It's ahead after exiting the next interchange."
 "We're getting close now. It's just off the next exit." (PL2)

- *intā* is shortened from *intāchenji*, the full katakana rendering of English "interchange."
- *deta* is the plain/abrupt past form of *deru* ("to exit").
- *saki* = "ahead"; *deta saki* = "ahead after exiting."

- 3 **Colleague 3:**
Bakka ja nai? Konna toko made karaoke utau ni kuru nante...
 "Is this ridiculous or what? — coming all this way to sing karaoke." (PL2)

- *bakka* is a colloquial variation of *baka* ("foolish/crazy/ridiculous").
- *ja nai* is a contraction of *de wa nai*, "is not," so *bakka ja nai* looks like "is not foolish/ridiculous," but in this case it's being spoken as a rhetorical question. "Is this ridiculous? It sure is!" The feeling is essentially like "Is this ridiculous or what?"
- *toko* is a contraction of *tokoro* ("place"), and *made* = "as far as," so *konna toko made* is literally "as far as this kind of place" → "all the way to this kind of place" → "all this way."
- *utau* is the stem of *utau* ("sing"), and *ni* indicates purpose, so *utau ni (kuru)* = "(come) for the purpose of singing" → "(come) to sing."
- *nante* is a colloquial quotative form implying that what precedes it is somehow ridiculous/silly.

- 4 **Colleagues:**
Ô-ī "Wow!" (PL2)

- 5 **Colleague 3:**
Karya sugoi ya! "This is incredible!" (PL2)

- Onchi:**
Naka e haitara motto bikkuri suru zo.
 "You'll be even more amazed when you get inside." (PL2)

- *karya* is a contraction of *kore wa* ("as for this").
- *yo* is a colloquial exclamatory particle
- *haitaru* is a conditional "if/when" form of *hairu* ("enter").
- *zo* is a rough masculine particle for emphasis.

- 6 **Hostess:**
Ano, membā no kata dake de, / gesuio no kata no nyujō wa o-kotowari shite ru n desu ga.
 "I'm sorry but (we're open) only to members, / and we don't admit guests." (PL3-4)
- *ano* is a hesitation word like "uh/hum," except that it sounds much more polite. In a face to face encounter it often fills in where English speakers would say "Excuse me, but..." or "I'm sorry, but..."



- *kata*, which originally meant "direction," is a polite word for "person" — more polite than *tato*. *no* in this case is like "who is," so *membā no kata* (literally, "person who is a member") is a polite way of saying "member."
- *o kotowari shite (iru)* is a PL4 equivalent of *kotowarete iru* ("are refusing"), from *kotowaru* ("refuse"). *Nyujō* refers to "entering an event site," so *nyujō o kotowaru* = "refuse admission/not admit."

- 7 **Onchi:**
Sonna koto iwazu ni kore de nantoka.
 "Without saying that kind of thing, With this, somehow
 "Don't be so inflexible. Perhaps this can persuade you." (PL2)

- Kengaku shue morau dake da kara.*
 "(Because) it's only to have them observe."
 "They only want to observe." (PL2)

- *iwazu ni* is an idiomatic remnant of classical Japanese equivalent to *iwanaide* ("without saying"), the negative *te* form of *iu* ("say"). *Sonna koto iwazu ni* is an expression used when trying to get your listener to change his/her mind about what he/she has just said: "Don't say that."
- *kengaku*, written with kanji meaning "look" and "learn," refers to "field observation" or "on-site study / visits/tours" of factories, schools, government offices, etc. It would not normally be used in the context of an entertainment hall unless the visitor was in the entertainment business himself.



1 Onchi:
Koko ga ishō-shitsu da yo!
 "This is the costume room!" (PL2)

Colleague 3:
Hē!
 "Yow!" (PL2)

• *ishō* = "clothing/wardrobe/costume(s)," and *-shitsu* is a suffix meaning "room."

2 Hostess:
Kon'ya no kosuchōmu wa dō nasaimasu?
 "What will you do about tonight's costume?"
 "What costume would you like tonight?" (PL4)

Onchi:
Sō da na
 "Let's see..." (PL2)

• *kosuchōmu* is a katakana rendering of English "costume."
 • *dō* = "what/how," and *nasaimasu* is the polite form of the PL4 word *nasaru* ("do"), equivalent to the PL2 *suru*, so *dō nasaimasu?* = *dō suru?* = "what will you do?"
 • *sō* ("that way") + *da* ("is") + *na* ("isn't it?") can be an expression of agreement, but it's also commonly used like this to indicate that the speaker is pondering his answer "let's see..."

3 Onchi:
Kon'ya wa seishun-mono de iko to omotte
 "Tonight I thought I'd go with something youthful." (PL2)

• *seishun* = "springtime of life/bloom of youth" → "youth." The suffix *-mono* (literally "thing/item") here essentially refers to a "genre/category," so *seishun-mono* is more literally "youth category (song)."
 • *iko* is the volitional ("let's/I shall/I think I'll") form of *iku* ("go").
 • *omotte* is the *-te* form of *omou* ("think"). The *-te* form is often used to state the cause/reason for something — in this case the reason for his choice of costume: a student's uniform.

4 Onchi:
Ja, kore kara meiku shite kuru no de, otaku-tachi wa kyakuseki e dōzo!
 "Well, now I have to go get my make-up, so you people can proceed to your seats." (PL3)

Colleagues:
Ito
 "Okay..." (PL3)

• *ja* is a contraction of the conjunction *dewa*, "if that case/then/well."
 • *meiku* is a rendering of the English word "make" from "make-up," which is variously rendered メイク, *mēku* appu, or メーキアップ *mēkappu* in full. *Meiku shite* is the *-te* form of *meiku suru*, a verb for "put on make-up."
 • *kuru* after the *-te* form of a verb is often equivalent to "go do (the action)."
 • *otaku* is literally "your home/your company," but in many contexts is a polite way of saying "you." *-Tachi* makes it plural.
 • *kyakuseki* is literally "guest seat" — it's used to refer to the seats in any public hall.
 • ... *e dōzo* politely urges the listener to go to the specified place.
 • *hā* is a very tentative/uncertain *hai* ("yes/okay").

5 Colleague 3:
Nandaka aitsu, sukkari sutā-kidori da nā.
 "He's acting like (he really thinks) he's a star or something." (PL2)

• *nandaka* is a "softener" for statements about how something appears/seems: "somehow/somewhat/sort of/vaguely (it seems like)..."
 • *sukkari* = "completely/really"
 • *kidori* refers to "an affectation/posturing," and *X kidori* implies "acting like X"

6 Colleague 3:
O-oi, sugoi ja nai ka!
 "H-hey! This is incredible?" (PL2)

Colleague 3:
Ā-, honkaku-teki da na.
 "Yeah, it's like the real thing." (PL2)

• *ja nai ka* is literally the question "is it not?" but here the question is purely rhetorical, and the statement is actually a strong assertion/exclamation.
 • *honkaku-teki* = "is in earnest/full-scale/full-dress" → "is the real thing."

- 1 **Hostess:**
Sorosoro deban desu.
 "It's almost your turn to go on." (PL3)

Onchi:
Yōshū! Harikitte ikō!
 "All right! I'm gonna knock 'em dead!" (PL2)

- *sorosoro* literally means "slowly/gradually/by and by" but it's frequently used idiomatically to imply "It's about time for" some action — here, the action of going on stage
- *deban* comes from the stem of *deru* ("go out/appear [on stage]") and *ban* ("turn")
- *harikitte* is the *te* form of *harikuru* ("be enthusiastic/energetic [at some activity]"), and *ikō* is the volitional ("let's/I shall") form of *iku* ("go"). *Haruite iko* expresses one's intent to "go at it with gusto/give it one's all."

- 2 **Onchi: (singing)**
Ā, ki-mi no hitomi ni—
 "Ahh, in those eyes of yours..."

- *hitomi* strictly speaking refers to "pupil (of the eye)," but it's also used as an elegant/poetic word for "eyes."

- 3 **Onchi:**
Ā! "Oh no!" (PL2)

- 4 **Sound FX:**
Jā-n (effect of dramatic/arresting moment)

- 5 **Onchi:**
Ā! Moguro-san! "Urrr, Mr. Moguro!" (PL3)

Moguro:
Onchi-san! Anata wa yakusoku o yaburimashita ne!
 "Mr. Onchi, you violated our agreement." (PL3)

- *yakusoku* = "promise/agreement"
- *yaburimashita* is the PL3 past form of *yaburu* ("tear," or when speaking of promises/agreements, "break/violate").

- 6 **Onchi:**
Ā, gesuto no koto desu ka? Anmari iwareta node chotto tsurete kita n desu.
 "Oh, is it about my guests? Because they said so much, I brought them along a little."
 "Oh, you mean my guests? They bugged me so much I (finally) sort of brought them along." (PL3)

- *wareta* is the past form of *iwareru*, passive of *iu* ("say"); *anmari iwareta (node)* = "so much was said to me" → "they bugged me so much"
- *chotto* ("a little") in this case is essentially just a "softener/minimizer" — he's trying to make his action seem as small/insignificant as possible, something like "sort of/kind of" in English.
- *tsurete kita* is the past form of *tsurete kuru* ("bring [someone] along").
- *n* is a contraction of explanatory *no*, used because he is trying to explain his action.

- 7 **Onchi:**
Mō ettai-ni tsurete kimasen kura.
 "I'll absolutely never bring them again, so..." (PL3)



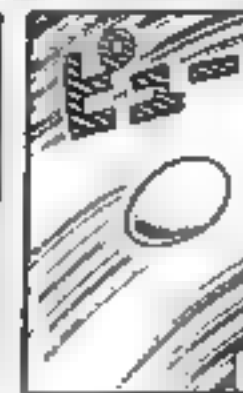
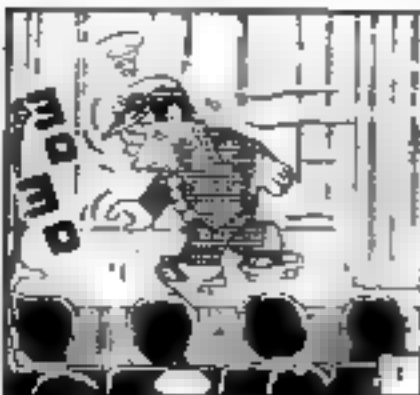
Moguro:
Imasara tekkure to iu mono desu!
 "It's too late (for you to be saying that) now!" (PL3)

- *mō* ("already") followed by a negative becomes "not anymore/never again."
- *imasara* means "now," implying "now at this late point/now after what has happened." • *tekkure* = "too late/beyond remedy"

8 **Moguro:**
Anata wa koko de utau shikaku ga naku narimashita!
 "You have lost your right to sing here!" (PL3)

- *koko de utau* ("[you] sing here") modifies *shikaku* = "qualification/right."
- *naku* is the adverb form of *nai* ("not exist/not be present," for inanimate things), and *narimashita* is the PL3 past form of *naru* = "become" → "become not here" → "disappear/become lost."

9 **Sound FX:**
Dōn! Boom
 (effect of loud, dull sound, here representing keeling over in shock)



- 1 Sound FX:
Yoru yoru
(effect of staggering weakly)
- 2 Colleague 3:
On ya? Zuibun shobokurete-iru zo
"That's odd. He's looking awfully droopy."
(PL2)
 - on'ya is a variation of *aya*, an interjection of mild surprise
 - *shobokurete-iru* is from *shobokureru* ("look dejected, downcast-droopy")
- 3 Onchi: (singing)
A sugisarishi ano seishun ni hibi yo...
"Ohh, so long gone are those days of my youth..." (PL2)
 - *sugisarishi* is an archaic equivalent of *sugisatta*, the past form of *sugisaru* ("[time] passes").
- 4 Onchi: (singing)
Ima wa mo kimi to no yume yabure
"The dreams I had with you, are now torn asunder..." (PL3)
 - *kimi* is an informal/familiar "you."
 - *to* = "with" and *no* here is like "that is/was," so *kimi to no yume* = "dream that is/was with you" + "dream(s) I had with you." (Use *to* mark this as the subject of *yabure* has been omitted)
 - *yabure* is from *yabureru* ("be torn").
- 5 Sound FX:
Pvii
(effect of egg flying through the air)
- 6 Sound FX:
Gacha
Splat (effect of egg splattering on his face)
- 7 Audience:
Hetakuso!
"You stink!" (PL1)
Hikkome!
"Get lost!" (PL1)
Mimi ga kusaru, e!
"My ears will rot!" (PL1)
- Sound FX:
Pu pu pu pu pu pu
(effect of insults/jeers/disapproving noises from audience)
 - *hetakuso* is a particularly insulting form of *heta* ("unskillful/awkward/lousy").
 - *hikkome* is the abrupt command form of *hikokomu* ("withdraw/retire/disappear").
 - *kusaru* "rot/decay/spoil/become foul."
- 8 Moguro:
Chikagoro karaake hōru ga nigiwante-ru yō desu ga.
"Recently, karaoke halls seem to be enjoying tremendous popularity, but..."

somo wa hi hitori de karaoke o utau otaku karaoke kapsensu to iu no ga dekuru n ja nai deshō ka nē.
 "I wonder if we'll eventually have karaoke capsules, where karaoke buffs can sing all by themselves." (PL3)
Hō! ho! ho! ho. (grotesque, high-pitched laugh)

- *nigiwante*-(iru is from *nigiwari* ("flourish/be thronged with activity" + "enjoy popularity") + *ya desu* = "seems/appears to be the case that")
- *somo nichi* "in time/in due course/eventually"
- *otaku* is a relatively recent slang word for "hobbyist/aficionado/buff/fan." It usually has derogatory connotations, implying someone who is so wrapped up in the minutiae of his particular interest/hobby that he can't communicate effectively with other people. The term apparently came from the observation that such people stiffly address their listeners as *otaku* even when something less formal is called for (see p. 80)
- *karaake kapsensu* = "karaoke capsules," which suggests another step beyond the currently popular *karaake buksu* ("karaoke boxes" = small karaoke rooms that can be rented for private karaoke parties) toward the ultimate in individualized/compartimentalized karaoke facilities
- *dekuru* = "be made/will be made" + "will get/have."
- *ja nai deshō ka*, "isn't it perhaps/probably (going to be) so?" or "I wonder if it isn't (going to be) so?" *Nē* adds colloquial emphasis.

なにわ 金融道

青木雄二

Naniwa Kin'yūdō

by Aoki Yūji
Part 4

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The story so far:

In the beginning of the story, our hero Haibara Tatsuyuki, takes out a personal loan from a shady *sarakan* loan company so his boss at the print shop can pay the shop's bills. The shop goes bankrupt anyway, and Haibara finds himself looking for work and burdened with a *sarakan* loan on his credit record.

He studies up on finance and applies to loan companies for work. A manager at one firm warns that he might have trouble getting hired at a legitimate finance company, but won't explain why.



After a number of rejections, Haibara decides to give the finance business one last shot. On his way up to the offices of Empire Finance, Inc. he passes by two

gangster-types threatening a third man for having defaulted on a loan; then, at the door to the office, he overhears loud threats and abusive language coming from inside. Just as he begins to wonder about this place, he feels a tap on his shoulder and is brought in for an interview.



He lands a job at Empire and is put to work cold-calling Osaka-area construction companies in an effort to lure them into high-interest loans. His supervisor and mentor-to-be, Kuwata, gives him a direc-

tory of general contractors and tells him to go through it and call every number in the book. Kuwata assures him that if he makes 100 calls, he will "snare" at least one or two.



Most of the people who answer his calls are hostile and rude, but then Haibara gets lucky. The owner of Takataka Construction, Mr. Takahashi Kunimasa, inquires about interest rates. Haibara passes the phone to Kuwata and prepares to observe his technique.

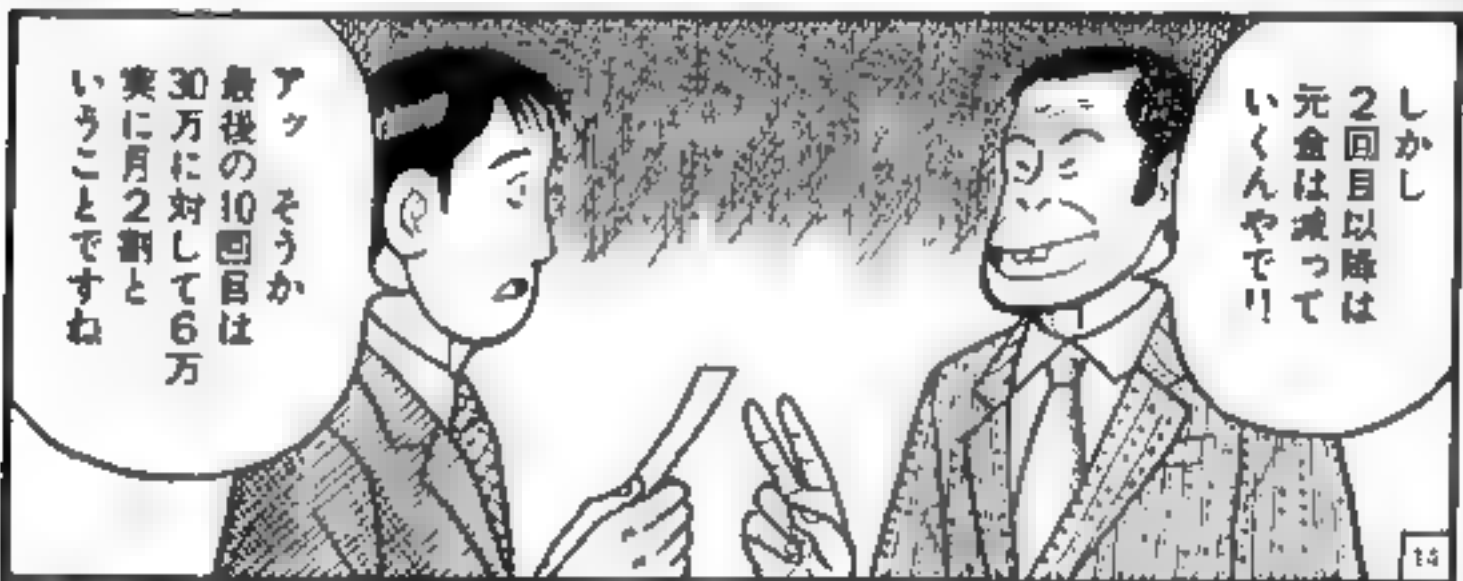


5
金利は月2分、金利2パーセント、金利2ハセントという意味

| | |
|---|--|
| 1 | <p>Kuwata: オッ、さっそく かも を 引っかけた 人か!! <i>Oi, sassoku kamo o hikkaketa n ka?</i> (interj.) immediately/so soon mallard/sucker (obj.) snared/hooked (explan.-?) "Hey-hey! You hooked a sucker already?!" (PL2)</p> <p>Kuwata: ヨーシ、ワシ の やり方 よく 見とく ん やで!! <i>Yōshi washi no yari-kata yoku mitoku n ya de!</i> (interj.) time 's method well look (explan.) (n+emph.) "All right, then, just watch how I do this!" (PL2-K)</p> <p>Sound FX: ピッ <i>Pi!</i> (tone from pushing a button on his phone probably to select the right line)</p> <ul style="list-style-type: none"> • <i>oi</i> is an interjection of surprise, usually implying the speaker is pleased/impressed: "oh!/hey!/ho!/wow!" • <i>kamo</i> = "wild duck/mallard," but it's also a slang term for "an easy mark/pushover/sucker" • <i>hikkaketa</i> is the plain/abrupt past form of <i>hikkakeru</i> ("hook/snare"). • <i>n</i> in both cases is a contraction of explanatory <i>ne</i>. With the question particle <i>ka</i> following it, it's literally like asking "is it (the case) that . . . ?" <i>Ya de</i> is a Kansai equivalent of <i>do, o</i> ("is/are" + masculine emphasis), and, in combination with this, the explanatory <i>n(o)</i> is merely for emphasis. • <i>yoshi</i> is an interjectory form of <i>ui/oi</i> ("good/okay") that implies the speaker is about to undertake a particular action/challenge: <i>yoku</i> is the adverb form of the same word, and implies "(do the action) well/thoroughly." • <i>washi</i> is a word for "I/me" used mostly by middle-aged and older men. • <i>mitoku</i> is a contraction of <i>mite oku</i>, the <i>te</i> form of <i>miru</i> ("look/watch") plus <i>oku</i> ("set/leave"). <i>Oku</i> after the <i>te</i> form of a verb implies doing the action now in anticipation of a future need – i.e. he's telling Haribara to watch what he does so that he can learn to do the same thing in the future. <i>Mitoku</i> in the next frame is a contraction of <i>mite oke</i>, the abrupt command form of <i>mite oku</i>. |
| 2 | <p>Kuwata: この かも、 わし が キッチリ カタ にはめて やる から な、 よ 見とけ!! <i>Kono kamo, washi ga kitchiri kata ni hamete yaru kara na, yō mitoke!</i> this mallard/sucker time (subj.) exactly/perfectly frame/mold in insert/set (do/force) because/why (emph.) well look/observe "I'll squeeze this sucker right into the mold, so watch closely!" "I'll make this sucker dance to our tune. Watch closely!" (PL2)</p> <p>Haribara: わかりました。 <i>Wakarimashita.</i> understood "Yes, sir." (PL3)</p> <ul style="list-style-type: none"> • <i>hamete yaru</i> is from <i>hameru</i> ("insert/fix/set"), <i>aru</i> after the <i>te</i> form of verb often implies "do (the action) for (someone)," but when the stated action has negative consequences, the feeling is more like "do (the action) to (someone)." • <i>yō</i> is a colloquial version of <i>yoku</i>, the adverb form of <i>ui/oi</i> seen above. Kansai speakers especially favor <i>yō</i>, but the form is not limited to Kansai dialect. • <i>wakarimashita</i> is the PL3 past form of <i>wakaru</i>, "come to know/understand." The word is often used to show acceptance of what the other person has said/asked/ordered: "Yes, okay/I will do as you say." |
| 3 | <p>Kuwata: もしもし お電話 かわりました。 <i>Moshi moshi, o-denwa kawarimashita.</i> hello (hon.)-phone changed "Hello, (the speaker on this end of) the phone has changed." "Hello, let me respond to your question." (PL3)</p> <p>Kuwata: 金利 は 月 2分 です よ <i>Kinri wa tsuki nibu desu yo.</i> interest as-for monthly 2bu/100 is (emph.) "The interest is 2% per month." (PL3)</p> <ul style="list-style-type: none"> • <i>moshi moshi</i> is most familiar as the word used for "hello" at the beginning of a phone call by the person initiating the call, but it's also used like this when resuming the conversation after it has been interrupted for some reason. • <i>kawarimashita</i> is the PL3 past form of <i>kawaru</i> ("[something] changes/switches"). <i>O-denwa</i> (<i>kawarimashita</i> (almost always with the honorific <i>o</i>)) is the standard opening phrase used by the new speaker when a call is relayed from one person to another. |
| 4 | <ul style="list-style-type: none"> • for the "per week/month/year" construction in Japanese, the word indicating the time span precedes the amount rather than coming after. • 1/100 <i>wan</i> ("tenths"), 1/1000 <i>bu</i> ("hundredths"), 1/10,000 <i>man</i> ("thousandths"), and 1/100,000 <i>man</i> ("ten-thousandths") are the traditional terms used for speaking of percentages and interest rates – e.g., the 54.75% figure mentioned below would be 5/10 4/10 7/10 5/10 <i>gowa n yonbu nanan n gomo</i> (lit., "5 tenths, 4 hundredths, 7 thousandths, and 5 ten-thousandths"). For any number above 10%, <i>wan</i> is always used in combination with <i>bu</i>. As the presence of the following note suggests, many people today are more comfortable speaking in terms of <i>pāsento</i>, from English "percent." • <i>chū</i> is the generic term for "note," wherever it may appear (footnote/headnote/endnote/margin note/footer/near note). |
| 5 | <p>Margin Note: 注 金利 は 月 2分 = 月利 2 パーセント、年利 24 パーセント という意味。 <i>Chū kinri wa tsuki nibu = gotsuri ni pāsento, nenri nijūyon pāsento to iu imi.</i> note interest as-for monthly 2 bu = monthly interest 2 percent, annual interest 24 percent (quote) say meaning Note: "Kinri wa tsuki nibu" means 2% interest per month, or 24% interest per year. (PL2)</p> |

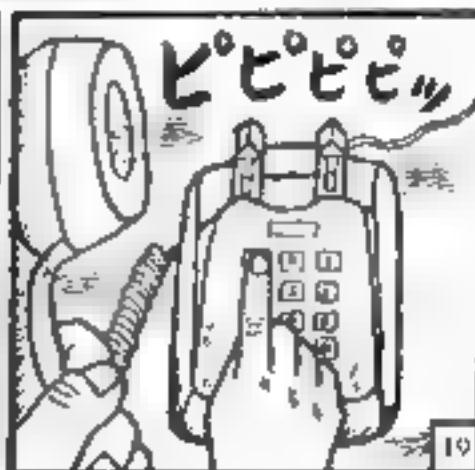
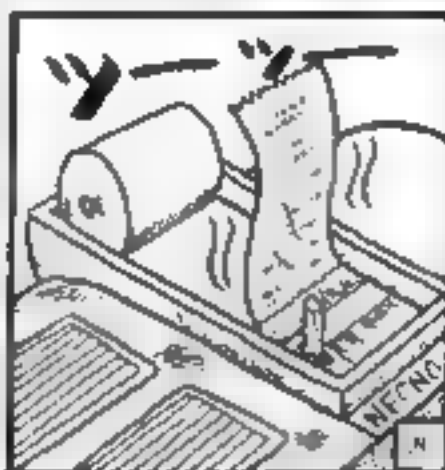
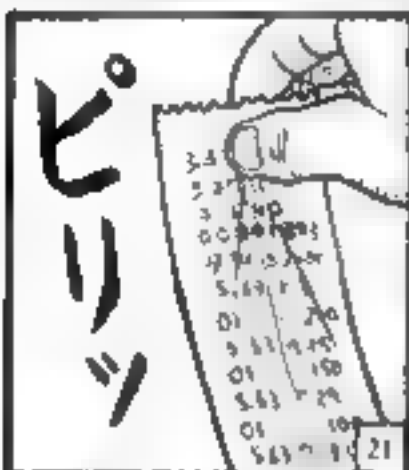
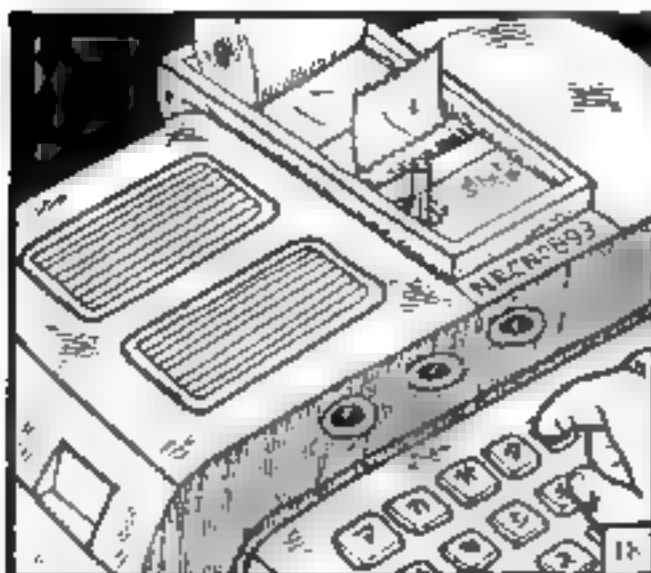


- 6 **Kuwata:** たとえば、300万 借りていただいた 場合 として、
Tatoeba, sanbyakuman karite itadanta ba'ai to shite
 for example 3 million had you borrow situation as/for
 36万 ずつ 10回 払っていただければいい 人 です、ハイ
sanjūrokuman zutsu jūkai haratte itadakereba ii n desu, hai.
 ¥60,000 each 10 times if have you pay good (expt) is yes
 "For example, in the situation that you allowed us to loan you ¥3 million, all you would have to do is pay ¥360,000 each in 10 installments."
 "For example, if you were to borrow ¥3 million, you'd simply pay back 10 installments of ¥360,000 each." (PL3)
- 7 **Other Party:** あしたの1時頃までに、300万 借りたい 人 だ
Ashita no ichiji goro made ni sanbyakuman hoshite n wa
 tomorrow is 1:00 about by 3 million want/need (explan)
 "I need ¥3 million by about 1 o'clock tomorrow." (PL2-k)
- Kuwata:** わかちました 10回 払い ですか
Wakarimashita, Jūkai -barai desu ne.
 understood/clay 10 times payment(s) is (colloq.)
 "All right. On the ten-installment plan, right?" (PL3)
- *yo* regularly replaces *da* ("is/are") in Kansai dialect
 - *-kai* is a counter-suffix for "times/opportunities," and *barai* is a noun form of *harau* ("pay") *h* changes to *b* for euphony, so *jūkai barai* literally means "ten-time payment (plan)."
- 8 **On Form:** 借入申請書 / 社名又は店名 / 代表者 / 申す金額
Kuri-ire mōshukomu shu. / Shōmei mata wa tenmei / Dōsho shu / Mōshukumi kingaku
 Loan Application / Name of Company or Store / Representative / Amount Applied For
- Kuwata:** ところで、家族 構成 ですか
Tokoro de kazoku kōsei desu ka
 by the way/how family composition/members is but
 "Now, (I need to ask about) the other members of your family (but)..." (PL3)
- *kōsei* = "composition/makeup/organization" a question about *kazoku kōsei* is essentially asking for information on the other members of the family
- 9 **Kuwata:** お女 の いっさん は 29歳 ですね
Chōjo no issan wa nijūkyūsan den ne?
 eldest daughter (-) (noun + be) mother 29 yrs-old is (colloq.)
 "You say) your oldest daughter Masako is 29?" (PL3-informal)
- On Form:** 高橋 邦雄 世帯主 結子 妻 正子 長女
Takahashi Kuniosei Setai-nushi Kinue Tsuna Masako Chōjo
 (surname given name) household head (given name) wife (given name) eldest daughter
 Takahashi Kuniosei, Head of Household; Kinue, Wife; Masako, Eldest Daughter
- *-san* is the counter-suffix for years of age
 - *den* is a Kansai dialect contraction of *desu* ("is/are")
- 10 **Kuwata:** ホー、区役所。ええ ところ へ お勤め ですか
Hō! kyōyakusho. E tokoro e o-tsutome desu na.
 (interj.) ward office good/fine place to/for (hon.)-working is (colloq.)
 "Aha, the ward office! That's certainly a fine place to be working." (PL4 K, informal)
- On Form:** 職業 又は 勤務先 / 自己 / 専業主婦 / 区役所
Shokugō mata wa kinmu-saki / Jiri / Kaji / Kyōyakusho
 Occupation or Place of Employment Self-employed Homemaker Ward Office
- *ē* is Kansai dialect for *ii/yoi* = "good/fine"; *ē tokoro* = "good/fine place."
 - *tsutome* is the noun form of *tsutomeru*, which means "work for/at" or "be employed by" *o-tsutome* is the polite term for referring to another person's employment.
 - *kinmu* means "service/duty/employment," and *-saki* is a suffix added to action/motion nouns to indicate the "objective/destination" of the action/motion, so *kinmu-saki* = "place of employment."
- 11 **Kuwata:** わかりました じゃあ こゝで 審査 の 方 へ 送ります から
Wakarimashita. Jā, kore de shinsa no hō e mawashimasu kara.
 understood then/in that case this with credit examiners' is direction so will send because/so
 "All right, then, now I'll send this around to the credit examiners, so..." (PL3)
- だいじょうぶ、まかしといて。ワシ が 100パーセント 満額 出る ように する から!!
Daijōbu, makashitotte. Washi ga hyaku pāsento mangaku deru yō ni suru kara!!
 all right/safe leave it to me time (subj.) 100 percent full amount will be paid so then will do/make because/so
 "Don't worry, leave it to me. I'll make sure you get 100 percent, the full amount." (PL2)
- *makashitotte* is a contraction of *makashite oite* an informal request meaning "leave it to me/count on me," from *makaseru* ("leave/trust to [someone/something]").
 - *yō ni* after an affirmative verb means "like/as if/so that"; *yō ni suru* = "make it like/so that"



注・3分5厘は実質金利に換算すると、年利約42パーセントになる。なお、法定の金利の上限は年利54・75パーセント。

- 12 **Halbara:** 桑田さん、月 2分の金利 だったら、安い ですよ ねー
Kiwata-san, tsuki nibu no kinri dattara, yasai desu yo ne
 {name-hon.} monthly 2% of interest if it is cheap/low rate is (emph.) (collq.)
 "Mr. Kuwata, if the interest is (only) 2% per month, that's pretty low, isn't it?" (PL 3)
- 13 **Kuwata:** アホウ。36万 の 10回 もい やから、最初 の (月) は 確か 月 2% や
Ahō. Sanjūrokumann no jukkai-barai ya kara, saisho no ikkai wa tachika tsuki nibu ya
 idiot/fool 360,000 of 10 installments because/so beginning of/at one time as for certainly/indeed monthly 2% is
 "Dooofus! It's 10 installments of ¥360,000, so the (interest on the) first installment is indeed 2% per month." (PL2-K)
- *ya kara* is Kansai dialect for *de kara* ("because/so").
 - *saisho* = "the beginning/the outset," and *saisho no* = "the first/the initial." *ikkai* means "one time" so *saisho no ikkai* "the first time" → "the first installment."
- 14 **Kuwata:** しかし、2回目 以降 は 元金 は 減っていく んや で！
Shikashi, nikai me ikō wa moto-kan wa hette iku n ya de!
 but/however second time and after is-for principal is for progressively diminishes (explan.) (emph.)
 "But from the second installment on, the principal decreases." (PL2-K)
- Halbara:** アッ そうか 最後の 10回目 は 30万 に対して 6%, 31 月 2割 ということですね
A! sō ka. Saigo no jukkai-me wa sanjūman ni tachite rokuanun. Jitaku tsuki nihari to iu koto desu ne
 (inter.) that way (?) last/final tenth time as for 300,000 against/for 6.00% so fact monthly 20% (quote) say thing is (collq.)
 "Oh, right. The 10th and final installment would be ¥60,000 (interest) against ¥300,000 (principal). That means it's actually (a rate of) 20% per month." (PL3)
- the suffix *-me* indicates places in a sequence "first/second/third/etc." so *nikai me* "the second time"
 - *ikō* = "and after" so *nikai-me ikō* "on the second time and after/from the second time on"
 - *hette* is the *-te* form of *heru* ("decrease/diminish"). *iku* (go) after the *-te* form of another verb often implies a progressive action or development.
 - *ai* is an interjection of sudden awareness/mild surprise. *Sō ka* is literally the question "Is it so/is that right?" but is used idiomatically as an exclamation of sudden realization/understanding ("That's it!/Oh, right!/Oh, I know!"). The two are frequently combined: *Ai sō ka* = "Oh, right!/Oh, I get it!"
 - *saigo* ("the end") is the opposite of *saisho* above. *Saigo no* = "the last/the final," and *saigo no jukkai me* = "the final tenth time" → "the tenth and final installment." • *to iu koto dadesu* at the end of a sentence = "it is that"
- 15 **Kuwata:** そや。だから、+3.1% なら 3%5厘 1% なる んや
So ya. Dakara, heikin shitara sanbu gorin ni naru n ya
 that's right because of that if averaged 3.5% to becomes (explan.)
 "Right. So when you average it out, it comes to 3.5% (per month)." (PL2-K)
- Takayama:** 10ヵ月 で 60万 の 金利 が 取れる ということや
Jukkagetsu de rokujūman no kinri ga toreru to iu koto ya
 ten months in 600,000 of interest (subj.) can take/collect (quote) say thing is
 "It means you can collect ¥600,000 interest in (just) 10 months." (PL 2-K)
- Shachō:** しかし、ヤツら に は そんな こと 関係ない
Shikashi, yatsu-ra ni wa sonna koto kankennai
 but/however those guys to as for that kind of thing irrelevant
 "But to them, that's all irrelevant." (PL2)
- Shachō:** ケツ に 火 が ついとる から、現況 を 乗り切る こと しか 考えとらんけ
Ketsu ni hi ga tsuitoru kara, genkyō o norikiru koto shika kangaetoran!
 rear end on/to fire (subj.) is attached has ignited because/so cur. situation (obj.) ride out thing only (neg) thinking
 "They've got a fire to their butts, so they're only concerned with making it through their immediate difficulties." (PL2)
- *so ya* is a Kansai dialect equivalent of *sō da* ("it is so/that is correct")
 - *heikin shitara* is a conditional "if/when" form of *heikin suru* ("to average")
 - *toreru* is the potential ("can/viable to") form of *toru* ("take," or in the context of fees/payments, "charge/collect")
 - *yatsu* is an informal/slang word for "fellow/guy" and *-ra* makes nouns plural so *yatsu-ra* "these guys."
 - *tsuitoru* is a contraction of *tsuite-oru*, equivalent to *tsuite iru* (in the context of fire "has ignited/is burning").
 - *shika* followed by a negative later in the sentence means "only." *Kangaetoran* is a colloquial equivalent of *kangaete iru*, negative of *kangaete iru* ("is/are thinking [about]"). so *shika kangaetoran* "is/are thinking only about"
- 16 **Marglin Note:** + 3%5厘 = 実質 金利 1% 換算すると、年利 約 42% セント になる
Chū sanbu gorin = jishitsu kinri ni kanzan suru to, nenri yoku yanjū pāsento ni naru
 note 3 bu 5 rin/3.5% = actual interest to (when convert) annual interest approx. 42 percent to becomes
 Note: "3 bu 5 rin," when converted to the actual interest rate, becomes approximately 42% per year. (PL2)
- なお、法律 の 金利 の 上限 は 年利 54.75 パーセント
Nao, hōrei no kinri no yugen wa nenri gojūyon ten-nana-gu pāsento.
 further determined by law (=) interest of upper limit as for annual interest 54.75 percent
 Incidentally, the upper limit for interest set by law is 54.75% per year. (PL2)
- *nao* (lit. "further/still more") is used idiomatically to introduce afterthoughts or additional notes/disclaimers/warnings. In cases like this it has the feeling of "incidentally/for your reference/we might add"



| | | |
|----|---|--|
| 17 | <p>Kuwata: ショウワ 11 日 7 月 5 日 タカハシ クニマサ <i>Shōwa wa 11 nichi 7 gatsu 5 nichi takahashi kunima sa</i> "S-I-I M7 D5 Ta-Ka-Ha-Shi Ku-Ni-Ma-Sa"</p> | <p>• Kuwata is punching letters and numbers into the machine used to get instant credit reports. <i>Shōwa-wa</i> represents the full katakana spelling of <i>Shōwa</i>, the era name during Emperor Hirohito's reign (1926-89). <i>Shōwa</i> is often abbreviated "S." The fifth day of the month would normally be <i>itsuka</i>, but on this machine the date apparently has to be entered as a number followed by the suffix <i>-nichi</i> which is normally the counter-suffix used for (most) days of the month beyond the 11th. We've used "M" for "month" and "D" for "day" as the English equivalents of <i>gatsu</i> and <i>nichi</i>.</p> |
| 18 | <p>Sound FX: ピピピッ <i>Pi pi pi pi!</i> (sound of dialing touchtone phone)</p> | |
| 19 | <p>Sound FX: ツー ツー <i>Tsu tsu</i> (sound of small printer printing on paper tape)</p> | |
| 20 | <p>Sound FX: ピリッ <i>Piri!</i> (sound of tearing small piece of paper off the paper tape printout) here, tearing</p> | |
| 21 | <p>Kuwata: ファン、思った とおり だ!! <i>Fan, omoeta totori da!</i> <i>(interj.) thought like/as accordance with is</i> "Humph, just as I thought." (PL2)</p> | <p>• <i>omoeta</i> is the plain/abrupt past form of <i>omou</i> ("think") and <i>tōri</i> follows certain verbs to mean "exactly in accordance with (the action)," so <i>omoeta tōri</i> = "exactly as I thought."</p> |
| 22 | <p>Print-Out: ショウカイ ショウサイ コードNo. ... タカハシ クニマサ <i>Shōkai shōsai kōdo nōba Takahashi Kunimasa</i> <i>inquiry detail/particulars code no. (surname) (given name)</i> "Inquiry Results, Code No. ... /Takahashi Kunimasa."</p> | <p>• the kanji for the first two words would be 申 込 <i>shōkō</i> and 申 出 <i>shōsut</i>.</p> |
| 23 | <p>Kuwata: 社長、 やっぱり サラ金 と 金融屋 から 600万 ほど つまんでいます <i>Shachō, yappari sarakin to kin'yū-ya kara 600man hodo tsumande-imasu.</i> <i>(president-as expected/sure enough loan co. and moneylender from 6 million about has pinched/snacked)</i> "Sir, sure enough he's been snacking to the tune of nearly ¥6 million at sarakin and other money-lenders." (PL3)</p> | <p>• <i>sarakin</i> is short for <i>sarariman kin yū</i> "salaryman's financing." The name refers to finance companies that offer unsecured emergency loans at high interest rates to salarymen and housewives with relatively modest incomes. <i>Kin yū-ya</i> as a generic term can include <i>sarakin</i> and respectable finance companies (cf. <i>matome naki kin yū-ya</i> in <i>Manpuku</i> box 35 p. 59) but the way it is contrasted with <i>sarakin</i> here suggests he's speaking of other outfits like their own—shady loan sharks with underworld connections.</p> <p>• <i>tsumande</i> is the <i>te</i> form of <i>tsumamu</i>, meaning "pinch/pick up (with one's fingers/chopsticks/etc.)" and used idiomatically to mean "snacking/nibbling." Here the word is being used as moneylender slang for "take out a loan" and since "pinch" can mean "steal" in English, which isn't appropriate here, we decided to translate the word as "to snack" <i>tsumande-imasu</i> in the PL3 form of <i>tsumande-iru</i> ("has snacked/is snacking").</p> |
| 24 | <p>Takayama: まあ、スエ ないや は していない 人々 から 見込み は ある <i>Mā, sue nai ya wa shite-inai hito-ya kara mikomi wa aru.</i> <i>(interj.) fine/okay nondefaulters/default as for his out debt (exist) because/so possible ty/possibl as for exist</i> "Well, that's fine. (At least) he hasn't defaulted, so he's got possibilities." (PL2-K)</p> <p>Takayama: 法務局 へ 行って ヤツの 自宅 の 謄本 あげてこい や。 <i>Hōmukyoku e itte yatsu no jūtaku no tōhon agete koi ya.</i> <i>Legal Affairs Bureau to go-and the guy's home/residence of registry copy get get (emph.)</i> "Go to the Legal Affairs Bureau and get a copy of the registry on his house." (PL2-K)</p> | <p>• <i>mā</i> is a soft/gentle-sounding interjection/verbal warm-up that adapts to fit its context and gives a tone of moderation—"well now/all right." <i>E</i> is Kansai dialect for <i>ii/yoi</i> ("good/fine/okay").</p> <p>• <i>shite-inai</i> is the negative form of <i>shite-iru</i> ("has done"), from <i>suru</i> ("do").</p> <p>• <i>ite</i> is the <i>te</i> form of <i>iku</i> ("go"); the <i>te</i> form here acts like the conjunction "and" "go to" and "and".</p> <p>• <i>yatsu</i> ("guy/fellow") here and in the next frame is being used like a pronoun: <i>yatsu</i> "he" and <i>yatsu no</i> = "his".</p> <p>• <i>tōhon</i> actually only means "(a full/certified) copy" but the context tells us he is referring to a copy of the real estate title registry on Takahashi's <i>jūtaku</i> ("personal/private home").</p> <p>• <i>agete</i> is the <i>te</i> form of <i>ageru</i>, here an informal word for "collect/round up." <i>Koi</i> is the abrupt command form of <i>kuru</i> ("come"); <i>karu</i> after the <i>te</i> form of another verb often means "go do (the action)."</p> <p>• <i>yo</i> is used at the end of commands/suggestions/requests to emphasize the speaker's desire that the action be done.</p> |
| 25 | <p>Shachō: ウン、 そうせい。ヤツ が どれほど 苦しい か、もう少し 知る 必要 がある。 <i>Un, sō sei. Yatsu ga dorehodo kurushii ka, mō sukoshi shiru hitsuyō ga aru.</i> <i>yeah/uh-huh the way do the guy/he (subj.) how much hard up/hurting 1 / more a little find out need (subj.) have</i> "Yeah, do that. We have a need to find out a little more. How much is he hurting?" "Yeah, do that. We need to find out a little more about just how hard up he is." (PL2)</p> | <p>• <i>sei</i> is a colloquial command form of <i>suru</i> ("do").</p> <p>• <i>kurushii</i> is an adjective with a broad range of meanings, from "painful/distressing" to "arduous/tough/straining" to "straitened/needful." Here we have the last meaning.</p> <p>• <i>mō</i> before a quantity means that much "more," so <i>mō sukoshi</i> = "a little more." <i>Mō sukoshi shiru</i> is a complete thought/sentence ("learn/find out a little more") modifying <i>hitsuyō</i> ("need/necessity").</p> |

To be continued . . .

From Calvin & Hobbes, p. 34

| | | |
|--------|--------------|--------------------|
| 怪しい | ayashii | dubious/suspicious |
| カヌ に乗る | kanu ni noru | go canoeing |
| キャンプする | kyanpu suru | go camping |
| まともな | matomo-na | real/honest |
| 寝不足 | nebusoku | not enough sleep |
| 策略 | sakuryaku | strategy |

From Basic Japanese, p. 38

| | | |
|------|--------------|-----------------------------|
| ブス | busu | (be) ugly/an ugly woman |
| 違う | chigau | different/incorrect |
| エッチ | etchi | lewd/indecent |
| ガウ悪い | garu warui | ill-bred |
| いかす | ikasu | (be) sharp/smart/cool |
| 地元 | jimoto no | local |
| 人生 | jinsai | life |
| 人種 | jinsu | (human) race |
| モテモテ | mote mote no | popular |
| 最近 | saikin | lately/recently |
| 最低 | saitei | the lowest/worst |
| 楽しむ | tanoshimu | enjoy |
| てっきり | tekkiri | completely/beyond all doubt |
| トラブル | toraburu | be troubled |

From Beranmei Tōchan, p. 44

| | | |
|------|------------|-----------------------------|
| お中元 | o-chūgen | summer gift (giving season) |
| 冷える | hieru | become cold/chilled |
| 故障する | koshō suru | break down/go haywire |
| 冷蔵庫 | reizōku | refrigerator |

From Ojama-Shimasu, p. 46

| | | |
|------|--------------|------------------------------|
| 千鳥足 | chidori-ashi | tottering/zig-zag steps |
| 情緒 | jocho | allure/pleasure/feeling |
| 目が回る | me ga mawaru | be dizzy/feel giddy/feel fun |
| にがい | ni gai | bitter |
| 新幹線 | shinkansen | bullet train |
| 旅 | tabi | travel/journey |

From OL Shinkaron, p. 48

| | | |
|--------|-------------|----------------------------|
| 大事な | daiji na | important/serious/critical |
| 夫婦 | fūfu | husband & wife |
| フロ | furo | bath |
| 会話 | kaiwa | conversation/talk |
| さっぱりする | suppai suru | feel refreshed |
| つもり | tsumori | intent/purpose |

From Furiten-kun, p. 50

| | | |
|-------|------------|------------|
| ビール好き | bitru-zuki | beer lover |
| 昔 | mukashi | long ago |
| スシ屋 | sushi-ya | sushi shop |

From OL Reiko-san, p. 52

| | | |
|--------|---------------|-------------------------|
| 頭にくる | atama ni kuru | get angry/mad |
| びっくりする | bikkuri suru | be surprised/frightened |
| かせぐ | kasegu | make/earn (money) |
| 競馬 | keiba | horse race(s) |
| 特権 | tokken | special privilege |
| 酔っ払う | yopparanu | become drunk |

From Maboroshi no Futsū Shōjo, p. 57

| | | |
|---------|-----------------|----------------------------|
| だまる | damaru | fall silent |
| ハハ | haha | (one's own) mother |
| はずかしい | hazukashii | be embarrassed/ashamed |
| いきなり | ikinari | suddenly/abruptly |
| けんか | kenka | fight/argument |
| さんちょうする | sanchoō suru | become tense/tense up |
| 紅茶 | kōcha | (black) tea |
| 公認 | kōnin | official approval/sanction |
| 暗い | kurai | dark/gloomy |
| めし | meshi | meal (abrupt/slang) |
| なれる | nureru | become accustomed |
| おちつく | ochitsuku | settle/relax/become calm |
| 親 | oya | parent(s) |
| 知りあい | shiriai | acquaintance(s) |
| 食欲 | shokuyoku | appetite |
| 相談 | sōdan | consultation/advice |
| 卒業証書 | sotsugyō shōsho | diploma |
| 卒業する | sotsugyō suru | graduate (v.) |
| すわる | suwaru | sit down |
| てつだう | tetsudau | help/assist |
| 特殊 | tokushu | special/exceptional |

From Warau Sērūsunan, p. 74

| | | |
|--------|-------------|-------------------------|
| 度胸 | dokyō | nerve/guts/boldness |
| はぐれもの | haguremono | outcast/loner |
| 平空 | hoshizora | starry sky |
| ご自由に | go-jiyū ni | freely (honoric) |
| けっこうな | kekko na | fine/excellent/splendid |
| 断わる | kotowaru | refuse (v.) |
| くさる | kusaru | rot/decay/spoil |
| むせる | museru | be choked |
| ながめる | nagameru | look/gaze at |
| 青春 | seishun | youth |
| しつこい | shitsukoi | persistent/tenacious |
| しょぼくれる | shobokureru | look dejected/downcast |
| すっかり | sukkari | completely/really |
| 捨てる | suteru | discard/abandon |
| 遅れ | tokure | too late/beyond remedy |

From Naniwa Kin'yūdo, p. 83

| | | |
|-------|--------------|----------------------------|
| 長女 | chōjo | eldest daughter |
| 不履行 | furikō | nonfulfillment/default |
| はめる | hameru | insert/fit |
| 平均 | heikin | average/mean |
| 減る | heru | decrease/diminish |
| 引っかける | hikkakeru | hook/snare |
| 自営 | iei | self-employed |
| 自宅 | jitaku | (one's own) home/residence |
| 家事 | kaji | housework |
| 金貸屋 | kin'yū-ya | moneylender |
| キッチリ | kitchiri | exactly/perfectly |
| 苦しい | kurushii | hard up/hurting/needy |
| 見込み | mikomi | possibility/potential |
| さっそく | sassoku | immediately/right away |
| 世帯主 | seitai-nushi | head of household |
| 照会 | shōkai | inquiry |
| 職業 | shokugyō | occupation |

The Vocabulary Summary is taken from material appearing in this issue of *MANGA JIM*. It is not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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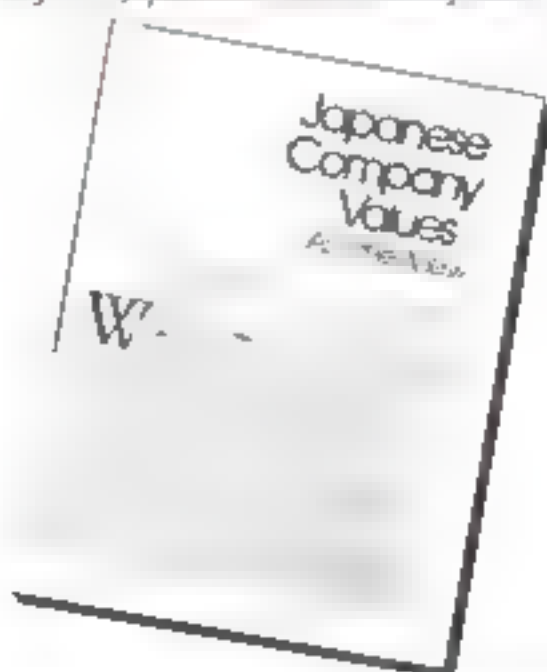
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- #12: Japanese beer brands, Tale of two translations, Mac System 7, *The Far Side*, *Dai Tōkyō*, *Ningen Kōsaten* (2)
- #16: Getting around the high cost of sushi: Computer Corner: Twin-bridge review, Racial stereotypes in manga, *Oishinbo* (food manga, pt. 1), *Bono Bono*, *Sarariman Senka*
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Kid Stuff

Japanese Word Book

Illustrated by Yuko Green

A picture dictionary with a Japanese feel—characters wear kimono, eat Japanese foods and walk in Japanese gardens. The 200 words and phrases are labeled in romaji and kanji/kana and illustrated in black and white. E-J, J-E glossaries are included in the back for reference. Comes with a cassette tape for pronunciation practice. 106 pages, softcover \$16, subscriber price \$14

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by Susan H. Hirata and Noriko Kawaura

A teachers' manual designed for use in elementary school classrooms, complete with photo-ready materials. The drawings aren't top-notch, but the activity-based curriculum, designed by professional language teachers, will be a relief to teachers struggling for ideas. 194 pages, softcover \$19, subscriber price \$16

Let's Learn Japanese Picture Dictionary

Illustrated by Marlene Goodman

A delightful picture book of over 1,500 words, each page contains dozens of color drawings with labels written in English, romaji and kanji/kana. A wide range of subjects from "At the Doctor's Office" to prehistoric times and space travel. J-E, E-J glossaries are included in the back for reference. 80 pages, hardcover \$12, subscriber price \$10



Japanese Manga

Naniwa Kin'yūdō

by Aoki Yuji. Given the content of the stories, the title of this series could be rendered as "The Way of the Osaka Loan Shark." Since its appearance in 1990, *Naniwa* has been a hit, largely due to its subject matter (the unethical dealings of an Osaka loan company), the gritty Osaka dialect used by many characters, and the rough but oddly detailed style of drawing. Adult situations, may not be suitable for all audiences. Five volume set in the original Japanese, no translations or notes. **\$40.00, subscriber price \$35.00**



Kachō Shima Kōsaku



by Hirokane Kenichi. Japan's most famous salaryman is a single, fortyish, middle-manager working at a giant consumer electronics company where he battles for truth, profits and the Japanese Way. *Mangajin* readers will recognize a similarity to *Ningen Kōsatō*, also drawn by Hirokane. Adult situations, may not be suitable for all audiences. Five volume set in the original Japanese, no translations or notes. **\$40.00, subscriber price \$35.00**

OL Shinkaron

by Akizuki Risa. This series is centered on the lives of "OLs," Office Ladies, Japan's female counterparts to salarymen. The stories take place in the same office, and the same regular characters appear, but names are not generally used. A long-time favorite with *Mangajin* readers, OL Shinkaron first showed up in *Mangajin* #4. Three volume set in the original Japanese, no translations or notes. **\$30.00, subscriber price \$25.00**



What's Michael?



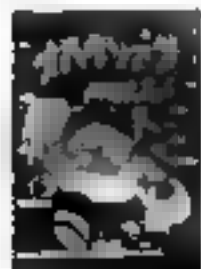
by Makoto Kobayashi. He's Back! *Mangajin*'s favorite cat Michael has been a constant companion since our first issue. He's been the pet of a young woman, a married couple, and a gangster, to name a few, and some of his adventures take place strictly in the world of cats who dress and act like humans. Easy to read, *What's Michael* is particularly popular with beginners of Japanese. Five volume set in the original Japanese, no translations or notes. **\$40.00, subscriber price \$35.00**

Dai Tōkyō Binbō Seikatsu Manyuaru

by Maekawa Tsukasa. The hero of this series is Kōsuke, a young college grad who chooses to live a no-frills life. He works only part time jobs and spends his time enjoying the simple pleasures of life, especially in finding innovative ways of living on the cheap. A regular since *Mangajin* #3. Five volume set in the original Japanese, no translations or notes. **\$40.00, subscriber price \$35.00**



Obatarian



by Hotta Katsuhiko. Obatarian first appeared in *Mangajin* #4. Her selfishness, suspicious nature and quick temper have found their way back into our pages again and again. You can't help but like this middle-aged terror. Five volume set in the original Japanese, no translations or notes. **\$31.50, subscriber price \$28.00**

O-jama Shimasu

by Imazeki Shin. Known to its fans as the "sheep-counting manga," the offbeat humor in this series is somewhat reminiscent of *The Far Side*. Selections appear in this issue of *Mangajin*. Three volume set in the original Japanese, no translations or notes. **\$19.50, subscriber price \$17.50**



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The Nihongo Journal

日本語ジャーナル The Nihongo Journal

The *Nihongo Journal* has something for all levels of study: lessons, drills and readings, as well as ads for language schools and products. Subscriptions to the *Nihongo Journal* \$100; for *Mangajin* subscribers \$95—does not include tapes. (Canadian subscriptions US\$130, US\$125 for *Mangajin* subscribers.)

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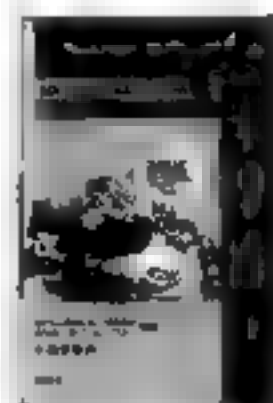


Books



Japanese Jive, by Caroline McKeldin
English is widely used in Japanese product names and packaging, often with baffling results. McKeldin presents dozens of hilarious examples of real products bearing Lrrreal English names, accompanied by tongue-in-cheek "analysis." 60 pages, softcover \$8.95, subscriber price \$8.95

Shosha-man, by Arai Shinya, translation by Cheiko Mulhern
Intended for a Japanese audience, this novel gives an honest and insightful look into the life of an employee of a *shosha* (large-scale Japanese trading company). The plot revolves around the buyout of an American firm by the Japanese, and one man's struggle to do what is best for his company and himself. 224 pages, softcover. \$13.00, subscriber price \$12.50



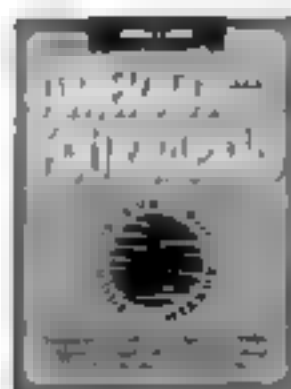
Komikku Nichi-Bel Masatsu: Waratte bakari wa iraremasen:
"Comic Japan-US Friction: Not Just a Laughing Matter," Ono Kōsei, translator
Not Just a Laughing Matter presents 100 political cartoons on Japan from newspapers and magazines around the world. Everything from the contents to the notes is presented in English and Japanese (no language notes or grammar explanations, though). Priority was given to those comics that evoked a chuckle. Reviewed in *Mangajin* #28. Price \$17.00, subscriber price \$15.00

In the Realm of a Dying Emperor, by Norma Field
Set in the final year of the Showa Emperor's fatal illness, *Realm* examines the dark side of Japanese nationalism. By giving detailed portraits of three people who have taken unpopular stands against a government-endorsed nationalist symbol, a nation is revealed that is far more diverse than most people realize. 273 pages, softcover \$11.50, subscriber price \$11.00



Japan, Inc., by Ishinomori Shōtarō
English translation of the Japanese educational manga *Nihon Keizai Nyumon*. The story involves fictional Mitsutomo Trading Co., the kind of company that has presided over Japan's economic expansion during the past century, providing insight into how the Japanese view business and their political economy. 312 pages, softcover \$13.00, subscriber price \$12.50

Slugging It Out in Japan, by Warren Cromartie w/Robert Whiting
This Montreal Expo turned Tokyo Giant gapes about everything from soulless cities to gutless players, but by the end of the story admits his respect for Japan. Reviewed in *Mangajin* #14. 277 pages, hardcover \$18.50, subscriber price \$17.50



America and the Four Japans, by Frederik L. Schodt
A remarkably thoughtful book about the ever-changing relationship between Japan and the US. Drawing on history, cultural commentary, and opinion on both sides of the Pacific, it portrays two nations in conflict yet increasingly connected. Is Japan a friend, a rival, a role model, or a mirror? What does Japan really mean to America? Reviewed in *Mangajin* #32. 200 pages, softcover \$10.95, subscriber price \$8.95

Manga! Manga! by Frederik L. Schodt
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The Japanese Through American Eyes

by Sheila K. Johnson
The author studied various pop culture media covering 1941 to the present to study how American's views of the Japanese have developed since Pearl Harbor. From the "anti-Jap" sentiments of WWII through guilt over Hiroshima to the latest wave of examination provoked by Japan's economic power, this book provides a fascinating look at Japan through the eyes of Americans. 191 pages, softcover. \$10.00, subscriber price \$9.50.



The Job Hunter's Guide to Japan

by Terra Brockman
If you want to work in Japan, this book is for you. Each chapter focuses on a specific industry (computers, English teaching, etc.) and gives you complete information on that field. The first and last chapters provide an overview. 232 pages, softcover. \$12.00, subscriber price \$11.50.



Womansword: What Japanese Words Say About Women

by Kittredge Cherry
Several hundred terms about female identity, girlhood, marriage, motherhood, the work world, sexuality, and aging in Japan. A provocative mix of the ordinary, taboo, ancient and contemporary, these terms are defined and interpreted in short, lively essays. Reviewed in *Mangajin* #4. 150 pages, softcover. \$9.95, subscriber price \$7.95.



Doing Business with Japanese Men

by Brannen & Wilen
Defining problems women have with Japanese businessmen and offering solutions as well, *Doing Business* explains why misconceptions occur (on both sides) and would be helpful to anyone dealing with Japanese businessmen. Reviewed in *Mangajin* #26. 174 pages, softcover. \$9.95, subscriber price \$7.95.



A Half Step Behind

By Jane Condon
This book explores the wide variety of lifestyles led by Japanese women—career women, entertainers, housewives, farmers—through a series of interviews with the women themselves. The result is a rare look at Japan from the woman's point of view. 320 pages, softcover. \$12.00, subscriber price \$11.00.



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Emphasizing sentence patterns as the key to attaining a basic control of Japanese, *Essential Japanese* stresses mastery of the fundamentals. Each lesson contains basic sentences, structure notes, exercises and dialogs to reinforce sentence patterns. Written entirely in romaji. 462 pages, softcover \$13.95, subscriber price \$12.95.

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Created by the Association for Japanese Language Teaching, this course offers 30 lessons of survival Japanese with emphasis on vocabulary and grammar with practical value. Dialogs presented in both kana and romaji. 213 pages, softcover \$20.00, subscriber price \$18.50. Tapes (four 30-minute cassettes) \$40, subscriber price \$35.

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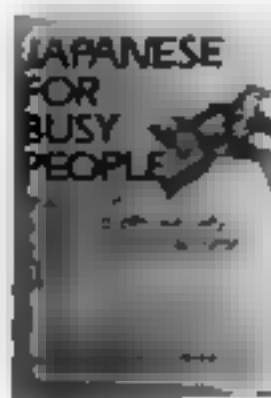
Sequel to JBPI combines vocabulary and grammar in realistic situations, opening dialogs, practice sections, exercises, quizzes. Kanji are introduced along with hiragana, katakana and romaji. 420 pages, softcover \$20.50, subscriber price \$19.00. Tapes (six 60-minute cassettes) \$90, subscriber price \$85.

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Kenkyushe's Furigana E-J Dictionary

This dictionary gives readings in hiragana for all kanji used in definitions and explanations. 980 pages, 49,000 headwords, heavyweight paperback. \$24.00, subscriber price \$21.60.

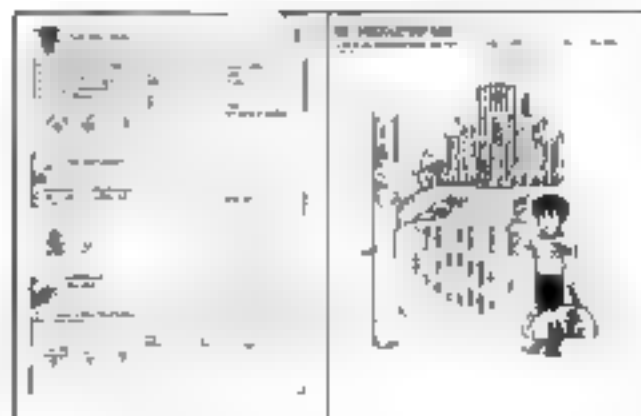
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| | | | |
|---|------|---|----------|
| 楽 | 358 | GAJU, music, RAKU, pleasure; <i>tano(oshiru)</i> , enjoy; <i>tano(aku)</i> , fun, enjoyable, pleasant | |
| | 75 | | |
| | 2324 | 音楽 <i>ongaku</i> music | 347 |
| | | 文楽 <i>bonraku</i> Japanese puppet theater | 111 |
| 楽 | | 楽天堂 <i>rakutenka</i> optimal | 141, 165 |
| | | 安楽死 <i>anrakushi</i> euthanasia | 105, 85 |

| | | | | |
|-------------------|---|---|---|--|
| 楽 | 楽 | 楽 | 楽 | GAJU, music, RAKU, comfort, ease, <i>tano(oshu)</i> , pleasant |
| 楽 | 楽 | 楽 | 楽 | 楽しみ <i>tanoshimi</i> , pleasure |
| 楽 | 楽 | 楽 | 楽 | 音楽会 <i>ongakukai</i> , concert, musical |
| 331 13 strokes | 楽 | 楽 | 楽 | 気楽 <i>kiraku</i> , ease, comfort (* 15) |

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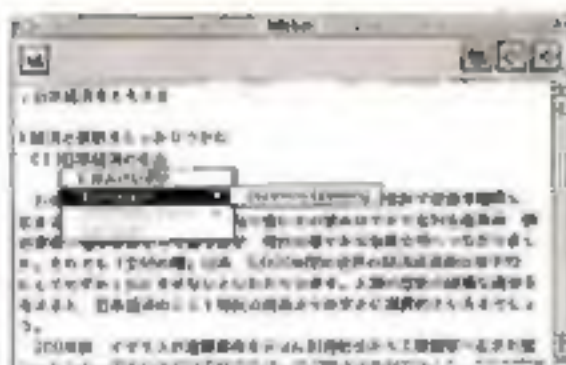
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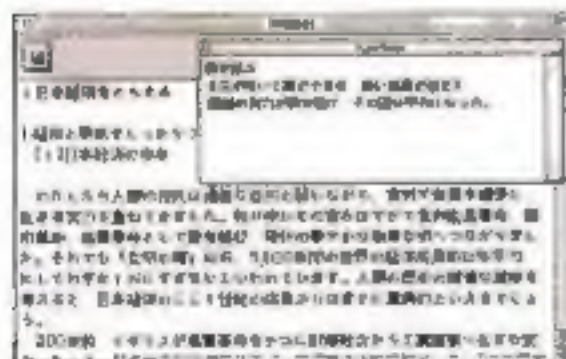


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